

MODERN LANGUAGE NOTES.

Baltimore, April, 1888.

THE F IN FRENCH SOIF, BIEF, MOEUF, ETC.

The problem which I intend to discuss in the present article is this. A number of Old and Modern French words end in *f*, while their Latin or Germanic etyma have a dental instead:—*soif* SITIM, *bief* BEDUM, *moeuf* MODUM, *blef* BLADUM, *nif* NIDUM, *pecchief* PECCATUM, *maugref* MALEGATUM, *fief* FEODUM (?), *aleu(f)* ALLODUM, *pief*(?) PEDEM, and *buef* from -BODO in such words as *Albuef* ADALBODO, *Elbuef* ELBODO, *Gondebuef* GUNDOBODO, *Gondelbuef* GUNDILBODO, *Maimbuef* MAGINBODO, *Marbuef* MARBODO, *Rustebuef*(?), *Turnebuef*(?), *Paimbuef*(?), *Quillebuef*(?).

The question is, whether this *f* is a regular phonetic development of the radical dental, or, if not, to what influence its origin must be ascribed. The various writers on the subject have answered this question in very different ways: VARNHAGEN in his review of STORM's *Englische Philologie*, *Anz. f. d. A.* ix, 179 takes it for granted that the dental went through *ð*: *f*, and he undertakes to support this explanation by citing cases of a similar sound-change from all sorts of other languages. Resuming the subject in GROEBER's *Zs. f. r. Ph.* x, 296, he repeats his theory, borrowing this time his accessory illustrations from the Middle English and recognizing in English *faith* a remnant of the old transitory stage *th*.

GROEBER, to whom we owe the first thorough investigation of the point in question, *Zs. f. r. Ph.* ii, 459 ff., says that the reading *soif*, *moeuf*, etc., occurred first in MSS. in which both final *f* and final *t* were already silent, that thus an orthographical confusion easily arose and under the influence of the resulting erroneous spelling the *f* became later an audible part of certain of the above words; SITIM, *soi(t)*, *soi(f)*, *soif*. In *moeuf*, -*buef*, secondary reasons favored the persistence of *f*, *moeuf* being affected by the *f*-forms of *mouvoir*, and -*buef* being associated with *boeuf* BÖVEM; *fief*, whose *f* must be older because of the derivative *fieffer*, is traced back not to *feodum* but to the simple *fēhu*. GROEBER expresses himself to the same effect in a

"Beischrift" to VARNHAGEN'S above-mentioned article in the *Zeitschrift*.

Other scholars have incidentally mentioned the phenomenon, some of them without indicating their own standpoint. SUCHIER, *Zs. ii*, 298, says simply: "der Auslaut des neufrz. *soif* wird wie in *soif*, *moeuf*, *blef* zu erklären sein." These words of SUCHIER's are referred to by NEUMANN, *Zs. viii*, 399, without any further remark. FOERSTER, *Lyoner Yzopet* xxxvii, calls the forms without *f* "bekanntlich die regelmässigen afrz. Formen," and so does MACKEL, page 161, and, in accordance with GROEBER, on page 29 of his work, *Die germanischen Elemente in der franz. u. provenz. Spr.*

APFELSTEDT, Loth. *Psalt.* xlv, seems to believe in a phonetic development: "in *nif*, *muef* wird es (*f*) wohl aus dem nachfolgenden *u* oder *d* entwickelt sein." The words "aus dem nachfolgenden *u*" are to be understood, I think, with reference to the theory on *va(d)o: vo(is)*, which has been recently supplanted by NEUMANN's explanation (*Zs. viii*, 384 ff.). GASTON PARIS, *Romania* viii, 135, says: "je n'ai jamais dit que je visse dans l'*f* une transformation du *d de feodum*."

So we have, thus far, but two positive opinions to discuss, those of VARNHAGEN and of GROEBER.—I trust that Romance scholars will excuse my passing over VARNHAGEN'S theory as rapidly as most of the authors just quoted have done; since GROEBER, in his excellent *Beischrift*,¹ has thoroughly treated the points in question. I even think that GROEBER, in his reply, goes rather too far in denying the probability that Continental French *d*, intervocalic and final, may have passed through the fricative before being dropped. The analogy of French *b* (*g*) as well as Spanish *ð*, *t*, perhaps Provençal **paðre*: *paire*, seems, to speak in favor of *th* in French also. But that, of course, would in no way save VARNHAGEN'S

¹Groebler says that the Anglist should not suffer himself to admit a French sound-change which runs counter to the phonetic laws of that language, in order to avoid the difficulty of explaining the *th* in English *faith*.—It seems to me that this difficulty is not very great. Since we have to admit that the dental became *th* in Anglo-Norman, the word *faith* could very well preserve this *th* in spite of *plenty*, etc. Moreover, forms like *oath* and especially *truth* and others in *th*=Goth.-*itha* may have induced or supported the *th* in *faith*.

theory, as long as we do not believe in "Spuradischen Lautwandel."

GROEBER's own exposition of the case is, of course, extremely scholarly and instructive, and we should willingly adopt his views, were it not for the unlikelihood that, at an epoch when writing played but a very insignificant part in public life, the pronunciation of a group of words should have been influenced by an occasionally occurring error in spelling. Does it not seem more natural that much the same reasons which, according to GROEBER, troubled the Old French copyists, should have brought more or less confusion into the pronunciation itself? The final labials did not disappear in Old French under all circumstances. They fell only before words beginning with consonants and perhaps *in pausa*; before words beginning with vowels they have been preserved down to the present day. So there was in Old French a "linking" of labials, exactly as, gradually, *all* final consonants became liable to be either mute or linked. The forms coming from BÖVEM BRÈVEM, NÖVUM, etc. were pronounced either *bue*, *brie*, *nue* or *bues(v)*, *brief(v)*, *nues(v)*, according to the following word. The same with final dentals originally preceded by consonants (*a-at*, *o-ot*, etc.), and hence an uncertainty of the "Sprachgefühl" and a tendency to pronounce a *t* or *f* even where there was no etymological warrant for doing so. Examples for such confusion in Modern French are the often quoted *c'est pat à moi*, *c'est poinz à vous*, etc., and *aime-t-il*. In principle it makes not the slightest difference that the Latin etymon of *aime-t-il* happens to have a *t* at the corresponding place, the *t* of *aime-t-il* being in no causal nexus whatever with the *t* in *AMAT ILLE*. In this case the unetymological *t* became firm under the continued influence of *est il*, *at il*, *peut il*, etc. Our *f* may better be compared with *d* in Oldest French *ned*, *sed*, or with *r* in Modern English *idear*, cf. MODERN LANGUAGE NOTES ii, 227. First it was pronounced and written only occasionally, and became usual only in words in which it was favored by some accessory reason (like the *t* in *aime-t-il*). Such secondary reasons GROEBER himself adduces for all the words in question except *soif*, where he believes in the

sole influence of spelling. *Soif*, however, very naturally followed the *f-forms* of *boivre*, as has been suggested by SCHUCHARDT, *Literaturblatt für germ. u. rom. Phil.*, 1887, 22.

Thus the explanation we have proposed might be perfectly satisfactory, if other considerations did not suggest or rather require quite an other manner of regarding the case:

ASCOLI, in one of his *Lettere glottologiche* (*Ascoli-Güterbock*, 206) treats of our French words in connection with similar phenomena in Ladinian, Provençal and Catalan, and says that forms like *mœuf*, *nif* must not, as GROEBER would have it, be looked upon as late graphical deviations, but that, similar forms extending over as large a territory as "von den Quellen des Rheins bis zur Mündung des Ebro," they must be the result of some phonetic development, and that they require in their etyma not the group *-du* but *-ud*: *niud*, *moud* instead of *nidu*, *modu*. Now, such Latin etyma might very happily explain our Romance forms, but the difficulty is that the Latin words are in fact not *niud*, *moud*, but *nidu*, *modu*; and there is no phonetic law according to which *-du* should become *-ud*. ASCOLI calls the supposed transformation a "vocalattraction," and refers to such forms as *seule*, *reule*; but *seule*, *reule* are to be explained in a different way, and cannot hold good against *vieil*, *ueil*, *peril*, *espalle*, etc. At all events, "vocalattraction" is a rather vague expression, and sounds very much like a circumlocution to express an unexplained fact. It is a pity that our venerated Italian *Maestro*, like his great Florentine countryman, sometimes uses a certain *parlar coperto*, or even keeps back entirely his last word on the subject he is treating. In our case, however, the dental in the supposed etymon **niud*, etc., makes it evident that ASCOLI either believes in some sort of metathesis, which in fact is not much better a term than "vocalattraction," or that he means a kind of *u-* or *o-Umlaut* (*d* labialized by a following *u* or *o* and developing a *u* before itself), similar perhaps to FOERSTER'S *i-Umlaut* (*Zs. f. r. Ph.* iii). This comparison, I think, suggests at once the definite solution of the problem. FOERSTER'S proposed law has been, as I take it, successfully modified by NEUMANN in his

admirable articles on *Satzdoubletten* (*Zs.* viii). May not ASCOLI's theory call for a similar modification? Indeed, a type -*du*-vowel: *dy*: *u* would explain the Surselvian *portau*, etc., as well as Provençal *alloc* and our French forms, while the Catalan would remain about as difficult as they are with ASCOLI.—NEUMANN, in *Zs.* viii, has not neglected to take into consideration the development of consonant+*u* in French, and he has even devoted a special essay to this subject in the *Caix-Canello Miscellanea*, 167-174. It is strange that in treating of French *alou* it has escaped his attention that *nif* is a form of the same character, and therefore he did not realize that all our French words with -*f* come under the same category. I think it was because of two objections which might possibly be made that NEUMANN declined to identify the two cases. The question is (1) whether *u* would become *f* and (2) whether consonant+*u* is compatible with a diphthong in the preceding syllable (-*buef*, *bief*, etc.). As to the first question, a "consonnification de l'*u*" is posited by BONNARDOT (*Romania* v, 326-7), but no explanation is given of the development. The *u* naturally was a *v*, as soon as the following word began with a vowel, and this *v*, when generalized, became an *f* in *pausa*. Words which clearly show this are: ANTIQUUM, *antikvo*, *antiv(o)* *antif*; here the *v*-form was favored by the feminine *antive*, but not necessarily produced by it;—*Iudaeum*, *Judeo*+vowel, *judey*, *ju(d)ev*, *juif* (the *i* presents difficulty, but in any case has nothing to do with our theory);—VIDUUM, *veduo*, *veuo*+vowel, *veuu*, *veuv*, *veuf*; here, I think, the feminine was originally *veue* *veve*, and *eu* came from the masculine. We may very well suppose, then, that *nidu*+vowel became *nidy*, *niy*, *niv*, *nif*; and so the other forms.

A much more difficult question is that which concerns the diphthongization of the root-vowel before consonant+*u*.

NEUMANN keeps strictly to the rule that consonant+*u* forms position, and indeed the words which he treats agree with such a view. But, in the first place, I do not see why the *ie* in *bief*, *ue* in *buef*, etc., cannot be understood just like the *e* in *queu* (*Zs.* viii, 399). The cases are perfectly parallel. I do not insist

however upon this possibility, because I am not at all convinced that consonant+*u* always² constituted position; *u* could very well, under favorable accentuation, preserve enough of its vowel character to form something like a syllable of its own, and make the radical vowel "libre." (Hence, perhaps, the trisyllabic Provençal *vezova*, Ital. *vedova*.) Cf. further the development of the parallel group consonant+*i* in PODIUM *pui*, MODIUM *mui*, CORRIUM *cuir*, OLEUM *huile*, IMPERIUM *empire*, POSTIUS *puis* and especially that of AQUA *ewe* (besides *aiwe*) EQUA *ive*, SEQUERE *sivre*. Moreover, the question of "Romance position" is still very much open to doubt; cf. *es* (APES), *assez*, *tiede*, *Estiefne*, *Jumièges*, *ierre*, *nies*, *fienme*, *vieil*, *oirre*, *tonoirre*, *doivle*, *soivle*, *juefne*, *ues*, *nueit*, etc., as against *at*, *asne*, *malade*, *anne*, *jofne*, *Estefre*, *seule*, *reule*, *dette*, *erre*, *tonerre*, *manege*, etc. Although some of these differentiations may be due to some analogy, it would be difficult to show the probability of such or any other secondary influence for all the forms concerned. I feel sure that it depended entirely on the greater or less stress a word happened to have in fluent speech. Cf. MODERN LANGUAGE NOTES i, 110 ff. All these differences are indeed easily accounted for by an explanation which is of course but an hypothesis, but which has perhaps the advantage of greater likelihood as compared with other ideas of a similar character.

I do not hesitate then, to recognize the result of consonant+*u* in the *f* of all the French words mentioned above. *Soif*, *faudestuesf*, and the doubtful *pief* (Tobler in the *Caix-Canello Miscellanea*, 72; Groeber in *Zs.* x, 293) owe their *f* to analogy, and it has been explained above that wrong linking was much favored by the conditions of final *f* and *t* in Old French. *Pecchief* may have been in-

²Cf. G. PARIS, *Romania* XIV, 157 ff., and again NEUMANN, *Literaturblatt* VI, 305 ff. The mere fact that of two such scholars as PARIS and NEUMANN, the first believes that cons. +*u* did not form position, while the latter is convinced of the contrary, seems to show that here, as often, the truth is between the two extremes.

It is true, as NEUMANN says, that *sivre*, *ive* can no more than *lit*, etc., be quoted as not forming *Latin position*; but they show the prolonged effect of THE BRINK'S law and are therefore of importance where *Romance* or *Gallo-Latin* position is concerned.

fluenced by *mechief*; *maugref* by *gr(i)ef*; *-buef* by *bøvem*, according to GROEBER; and the forms *Beuves*, *Bouvin*, *Buovo* may perhaps be quoted in favor of this analogy.—As to *fief-fieffer*, it seems to me that we should rather expect the group *fief-f(i)ever* to be the regular correspondence; cf. *grief-gr(i)ever*, *chef-achever*, etc. I understand the *ff* of *fieffer* in another way: the analogy of *chauf-fier*, *calfar*—CALEFACERE seems to justify the assumption that the common formula *feodum facere* grew together to *feoffacere*, which, by contraction and change of conjugation, became *feoffar(e)*. This may then have favored the development and persistence of the labial in the noun.—*Soif*, as we learned from SCHUARDT, followed the *f*-forms of *boivre*: *jo boif car j'ai soif*.*

GUSTAF KARSTEN.

Indiana University.

Since the above was in type, I find that ASCOLI has published in *Archivio Glottologico* x, 2, pp. 260 ff., another essay connected with our subject, entitled "Il tipo gallo-romano *seuv=SEBÖ* etc."

This essay is a reproduction of ASCOLI's "Widmungsschreiben an Francesco d'Ovidio, Sprachw. Briefe, i-xvi," "con qualche omissione e alcune aggiunte," repeating, and defending against the objections of W. MEYER and GROEBER (*Zs.* xi, 283-288), the Gallo-Roman "attrazione," which in a sarcastic note (cf. "Sprachw. Briefe" x) he again explains as anticipation of the final vowel, protesting against labialization of the intermediate consonant. He also thinks it necessary again to insist that he has "il più profondo rispetto per la scienza in generale e in especie per la fisiologia e anche per la psicologia."

This certainly nobody would ever venture to doubt, nor should we deny that a man like ASCOLI may claim the right to use such expressions and to use them in such sense as he chooses. We only protest against vague expressions, because others, *dei minorum gentium*, might very soon hide under general

*This article was intended for our March issue but a delay in the mails prevented it from reaching us in time and consequently it appears with postscript in the present number.
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terms a lack of clearness in their own ideas. This must be avoided, and therefore we should have been thankful to ASCOLI if he had vouchsafed to tell us, in simple language, whether his "attrazione" must be considered a merely psychological process, or whether it is due to physiological causes also. If the latter be the case, we must protest against the possibility that any sound can influence another element of speech, unless both are in immediate connection with each other, the line being unbroken by any intermediate element which remains intact. The modern Piemontese-Ligurian *boin=BONI* cannot prove anything, because the *n* may very well have been palatalized when the *i*-sound was developing before it; and the same with the other forms. So I continue to consider any such "attraction" as *Umlaut* in the above-mentioned sense of the word. The practical question now is, did this "attrazione" or Umlaut take place in French under all circumstances, as ASCOLI says? Theoretically there is no objection to such a law, and I am especially glad that ASCOLI, in the course of his investigations, has had occasion to state once more the fact that all unaccented vowels in Latin did not fall at the same time, but that long vowels naturally had more *tenacità* than short ones. In fact it has always been one of my favorite ideas, that no mechanical law will ever be found covering the disappearance of unaccented syllables, their existence being entirely at the mercy of the *momentary conditions* of speech; but that, generally speaking, *long syllables* offered the *longest resistance*; and I have brought this into connection with similar features in TEN BRINK's law (cf. MOD. LANG. NOTES i, 210-227). Moreover ASCOLI, by making his Gallo-Roman law appear to be the natural consequence of parallel processes in the language of the original Celtic race, opens to our eyes such a wide and dazzling perspective, that at first sight one feels inclined enthusiastically to accept the new discovery of our master; and I confess that when I first read the 'Widmungsschreiben' I came very near giving up all my previous notions as regards our case; but there are reasons which prevent me from adopting ASCOLI's law:

1. According to ASCOLI we should have to admit a sound-change *niud*: *nivd*; *antiug*: *antiug*, etc. I, for one, think it simply impossible that *iu* before consonants should become *iv*, the opposite change being the only probable one in French. It is not possible, either, to propose a series *niud*, *niu*, *niv*, because—and this leads us to the

2d objection—final *d* does not disappear in prehistoric French, and we should expect therefore to find in Oldest French forms like *niud* etc., which, however, do not occur anywhere in the language.

3. Even if the intermediate type **niud*, **antiug* may be supposed to have existed in the language without ever occurring in the preserved documents,—a fact which in itself is not at all impossible,—is it not strange that phonetic conditions like *final ð*, which occurred so frequently in Latin, should have left so very few traces in the whole French language? The rare occurrence of a certain phonetic development is, of course, the more natural, the more its conditions are restricted, as is the case in our own theory: *nidu*+vowel: *nidy*: *niv*: *nif*.

One point in my theory I seem not to have treated thoroughly enough, because I really did not think that any difficulty could arise as to the question whether *u* could become *v* and *f*. This has been denied by W. MEYER and GROEBER (*Zs. xi*, l. c.).

It is true that ASCOLI has already thrown the weight of his authority into the other balance, but, as we have seen under number 1, we cannot avail ourselves of his assistance, since his own proposition seems to us altogether impossible. Accordingly, we must answer for ourselves.—MEYER does not believe that *u*, being *bilabial*, would become *dentilabial v*. It might be difficult to hold to this objection in principle, when we think of *Germanic* bilabial *uu* becoming bilabial fricative *w* in South German, dentilabial *w* in North German, and occasionally *f* in North German dialects; e. g., Goth. *weis*, S. G. *wir*, N. G. *wir*, Soest. *fui* (cf. HOLTHAUSEN, 'Soester Mundart.') Compare, further, Norwegian *f*, which according to HOFFRAY was bilabial in Old Norse. In Gallo-Roman itself Indo-Germ. *u* as well as *g²*, *gy* became

dentilabial v (*VANUS*, *VENIRE*). In short, the transition of *u* to *dentilabial v* is an entirely common one, and the question can only be, does it agree with *French* sound-change? GROEBER admits that *Germanic u* became *v*, as is necessary for his etymology *fēhu* : *fief*. What the difference could have been between *Germanic u* and *Latin u* is hard to see; but, of course, any statement based on personal convictions may be supported, as long as nothing militates against it. So we shall have to look out for instances among French words of *Latin* origin;—and I wonder how W. MEYER and GROEBER explain forms like *janvier*, *veuve*, *veuf*, *antif*.

G. K.

STRONG VERBS IN AELFRIC'S SAINTS.—I.

Of the thirty-nine homilies mentioned in the table of contents prefixed to the MS. of the 'Saints' the first and second parts of SKEAT's edition contain 1-23. The 'Interrogationes Sigewulfi' (I. S.) forming number thirty-seven is edited by MCLEAN in *Anglia* vii, 1. These texts form the basis of this study.

The plan of the work is as follows. Adopting the classification of SIEVER's grammar, there is first given a list of all verbs that occur in each class in the forms which their infinitives have, or would have according to the analogy of the forms that occur. If the verb is not used without a prefix it is preceded by a hyphen, and the prefixes with which it is used are placed in alphabetical order after each verb.

The citations are arranged below in the order of the ablaut-vowels, so that all forms with like vowels appear together. Where all is regular according to West Saxon standards, I have not thought it necessary to cite every passage, but I have endeavored to give one citation for every form that occurs. Where there is any irregularity, or where two spellings are used for the same form, I have given the citations in full. The references are to the pages of SKEAT and to the lines of the 'Interrogationes.' All marks of accent or quantity are omitted except in so far as they occur in the MS. Here I have given all cases where

an accent is used over a short ablaut-vowel, but have given only partial citations where it is used over long ones. I have used *ð* as medial and final and *p* as initial, without regard to the MS. reading except in special cases.

Some notes on the endings may best be placed here.

The 2d, 3d sing. of the present indicative is always in the short form, except *wiðstandeð*, I. S., 229, and has regularly umlaut when possible. An *h* suppressed in the infinitive reappears regularly (*flyhð*, *þyhð*, *sihð*, *fehð*, etc.). A double consonant is simplified (*winð*, *fylð*), and *ðð*, *tð* become *t* (*tt*), while *dst=tst*, or *st* (*fint*, *bitt*, *finst*, *brytst*, etc.).

When final, *h* takes the place of *g* (*stah*, etc.), and double consonants are usually simplified (*ongan*, *feol*), but there are many exceptions noted in full below.

In endings *a* is occasionally used for *e*, e. g. *forleosa*, 108, but as these are usually noted in the text by a '(sic)' it is not necessary to notice them further here. Great confusion exists between *en*, *an*, and *on*, though the infinitive and past participle suffer less than other forms. The following examples will suffice.

en for *on*, *forleoten* 388, *ongunnen* 12, 32, *begeaten* 92.
en for *an*, *gehealden* 24, *tosceaden* 20, *unbinden* 222.
an for *en*, *acoman* 252, *beswican* 10, 72, *tocnewan* 48.
an for *on*, *ongunnan* 12, *becōman* 28, *coman* 92, *gewyltan* 96.
on for *en*, *beswicon* 242, *eton* 290, *wrecon* 484, *sprecon* 530.
on for *an*, *tobrecon* 130, *beaton* 98, *winnon* I. S. 280.
e sometimes takes the place of *ad* where the pronoun is suffixed, e. g. *spree we* 286, *sceole ge*, 352, *cweðe we* 382, and of *en*, e. g. *bruce ge* 522. In a similar way *an* is used in *faran us!* (let us go) 500, *lætan hī gelangigan* (let them be summoned).

The construction of *wesan* with the present participle, which is so frequent in two of the Blickling Homilies and is occasionally found throughout that text, occurs here so far as I have observed only in *was peonde* 194, and in the 'Seven Sleepers' (which as we shall see in

what follows presents many peculiar forms) four times, *wæs sprecende* 510, 522, *wæs onsitende* 516, *wæs farende* 531.⁽¹⁾

The lists which follow contain 163 strong verbs. Of these forty are used only without prefixes, sixty-one are used always with prefixes, and sixty-two are used both with and without, though in several cases the simple forms are very rare. These are noted as they occur. The division by classes appears in the following table:

	1	2	3	4	5	6	7	Total.
Always with prefixes	12	6	14	5	5	9	10	61
Always without prefixes.	5	10	5	1	3	5	11	40
With and without prefixes.	9	10	18	3	8	4	10	62
TOTAL.	26	26	37	9	16	18	31	163

CLASS I.

Bidan a-, and-, ge-, -bitan a-, drifan ofer-, aweg-, up-, -dwinan for-, flitan, -glidan ofer-, gnidan, -gripan ge-, hnigan under-, -lifan be-, ridan, -risan a-, ge-, scinan, scripan ge, sigan on-, slitan to-, -smitan be-, umbe-, spiwan a-, stigan a-, ofer-, swican be-, -ge-, -swiðan ofer-, peon ge-, ofer-, -witan æt-, ge-, -wreon a-, on-, writan a-, -wriðan ge-.

Swican occurs but once without a prefix, *swicāð* 352, which may be weak, for it is third person singular, but its meaning is that of the strong verb. *Writan* occurs but twice, 328, 334 (*writan*, *writtenne*); the forms with the prefixes are very common.

The infinitive, imperative, present participle and present tense have the regular *i* or *t*. Examples are *gebide* 84 and *bidað* 358; *driſan* 278, *awegdriſan* 166, *oferdriſan* 36, *driſð* 530; *flitan* 292, *flitende* 88; *beliſð* 166; *arisan* 234, *arisān* 510, *aris!* 158, *gerisð* 6; *scinendan* I. S. 143, *scinð* 468, *scināð* 22, *onsigendan* 242, *stlendan* 206, *ofersligan* 12, *stihð* 12, *astihð* 12, *beswican* I. S. 268, *beswicð* I. S. 250, *oferswidian* 240, *oferswid!* 246, *oferswide* (1) I. S. 272;

¹ I will take this opportunity to call attention also to the use of *u* for *f* once in *byuigende* 206, (*bifigende* 212); of *eo* for *e* in *feorde* 154, and to the constructions *gange him* (let him go) 444, *hine gebiddan beo* ("continue in prayer") 288, *oferswidendum* (not to be conquered) 310, *for lætan* (to be rejected) 336, *to gebiddene* (to be adored).

pihð, gewitan 166 (twice), *gewit!* 170 (twice) 476, *gewit* (3) I. S. 202; *writan* 334, *writenne* 328, *awritan* 510; *gewriðan* 202, etc.

y is used for *i* in the following cases: *scynede* 420, *scynd* 258, 436; *spywð* 272; *geswyð* 272; *gewyltan* 20, *awrytene* 82.

eo occurs regularly in *peonde* 194, 280, 322, 440, *geþeo* (subj.) I. S. 491. The preterit and past participle of *peon* follow the second class.

The preterit singular 1, 3, is always *a* or *ā*. Examples are *gebáð* 108, *abát* 126, *oferdráf* 232, *fordwán* 166, *oferglad* 220, *hnáh* 122, *underhnah* 340, *beláf* 138, 390; *rád* 62, 162; *aras* 150, *arás* 52, *sah* 436, 502, *sáh* 528, 538; *spaw* 264, *aspáw* 32; *stáh* 12, *astah* 110, *astáh* 144, *oferstah* 330; *geswac* I. S. 19, 22; *geswáh* 44; *oferswáh* 24.⁽²⁾

The 2d sing. and plural and the subj. preterit have *i* in all cases. *Abite* (subj.) 126, *updrifon* 490, *gegrifon* 30, *belifon* 112, 138, 254, *scinon* 254, *to sliton* 492, *gewite* (subj.) 224, *ouwrige* (subj.) 166, *owriton* 6. So also the past participles *gescrifene* 282, *besmitene* 94, *unbesmitenum* 94, *beswicane* 10, *beswicen* I. S. 32, *ætwiten* 524, *awritten* 5, 434 MS. U., I. S. 95, etc.

y for *i* occurs in the past participles *besmytene* 46, *awrygennysse*, *awryten* 20, 24, *awrytan* 434, *awrytene* 246.

i for *i* in *stigon* 490; *eo* for *i* in, *onwreogan* (p.p.) 534.

CLASS 2.

Beodan a-, be-, for-, ge-, brucan, bugan a-, for-, ge-, on-, ceasan ge-, ceowan, creopan, dreogan a-, fleogan, fleon æt-, for-, freosan-, geotan a- be-, hleotan, -hreosan of, hreowan leogan for-, -leosan for-, -lutan a-, -lucan be-, reocan, sceofan a-, be-, (also scufan), sceotan a- be-, -sleopan to-, spreotan, sucan, supan, teon a-, be-, forð-, ge-, of-, ofer-, ut-, purh, yð peon (in the preterit and past participle, see 1.)

The infinitive, imperative, present participle, the 1st sing. and plural of the present indicative, and the present subjunctive, have *eo* or *u*

² Else always weak, e. g. *oferswiðde* 340, 344, *oferswiðdod* 240, *oferswyðdon* 216; *oferswiðed* 252, 374; *oferswyðed* 252, 358, 360; *wat* 96, *gewat* 32, 66; *awrat* 122, 232, I. S. 48, *awrát* 58, *wrat* 232 MS. B., *gewrað* 252, etc. *Scinan* has *scean* 102, 110, 178, 204, 250, 322, *sceán* 92, *sceán* 178.

(4). Examples of *eo* are: *bebeode* (1) 22, *gebeodon* (subj.) 6; *ceasan* 32, *geceasan* 172, *geceos!* 176, *gecleos* 300 W., *ceowað* 120; *creopende* 14, *adeogan* 160, *fleogendum* 400, *æt-fleon* 12, *fleo!* 300, *fleondan* 416, *fleo* (subj.) 214; *hleotan* 370, *hleotað* 370, *hreowan* 492 (twice); *forleose* 214, *forleosa* (2) (subj.) 108; *reocendes* 170; *scefan* 312, *bescEOFAN* 182, *asceofon* (inf.) 404, *asceofan* 404; *ofteon* 202, *ateoh!* 212, *ateoð* 22, *forþeoð* 460, *ateo* (subj.) 444 (twice), *ofleo* (subj.) 216; *eó* is used in *ofereteón* I. S. 354.

Examples of *u* are: *brúce* (subj.) 34, *búgan* 68, *abugan* 20 I. S. 224, *aubugan* 368, *gebbugan* I. S. 481, *forbugan* I. S. 91, *buh!* 272, 380, *gebuh!* 236, *forþuge* 20 (subj.); *belucan* 70, *beluc!* 212; *bescufan* 48 (twice), and 404 MS. Junius (twice).

The 2d, 3d present indicative takes *y* in *onbyhð* I. S. 300, *cywð* 112, *flyhð* 18, 334, 372, *forlyst* 280, *forlyð* 370, *spryt* 293 (twice), *bescyt* I. S. 260.

y becomes *i* in *bihð* 348, *lihst* 272, *lihð* 268, *tihð* 476.

fleoð 250, which is translated as the 3d sing. of *fleon*, is, I think, the 3d sing. of *flowan* and *forflewð*, (see 7, c).

The 1st, 3d pret. sing. is regularly *ea*. The examples are: *bead* 172, I. S. 389, *abead* 28, *forbead* 134, *breac* 172, 62, MS. V., *beah* 140 190, 322, 384, *gebeah* 40, *geceas* 6, *creap* 448, *dreah* 216, *fleah* 54, 298, *leah* 278, *forleah* 276, *forleas* 20, *beleac* 74, *aléat* 190, *sceat* 54, MS. V., 404, MS. Jun., *asceat* 466, 396 MS. Jun., *seap* 60, MS. V., *teah* 50, 518, *ulteah* 164, *purh-teah* I. S. 59, *peah* 24, 234, (see 1).

æ is used for *ea* in *bræc* 62, *scaet* 54, 250, *sæp* 60.

é is used for *ea* in *sct* 404, *ascæt* 396.

eo is used for *ea* before *w* in *hrew* 510, *ofhrew* 300.

The preterit 2d sing., plural, and subjunctive has *u* always. Examples are: *abude* 28, *bugon* (subj.) I. S. 485, *gebbugon* 188, *gecurie* 198, *gecuron* 42, *crupon* 174, *drugon* 196, *forfluge* 204, *flugon* 204, 492, *luge* 274, *forlugar* (ind.) 38, *scufon* 246, *bescufon* 410, *suce* (2d ind.) 202; *ú* for *u* in *flugon* 492.

The participle has *o*, twice *ð*. The examples are: *beboden* 252, *forboden* I. S. 42, 195, *gebogen* 188, *gebbgenan* 30, *gecorenan* 30, I. S. 393,

500; *begoten* 182, *begolene* 324, *agotene* 98, 176; *oſhrorene* 298, (MS. *Faustina oſhrorene*); *forloren* 18, *alotene* 14, *beſoceu* 78, 190, I. S. 326; *gestolen* (?) for *gescoten*) I. S. 325, (other MSS. *getogen*); *toslopene* 248, *toslopenum* 162, *getogen* 26, I. S. 325, *betogen* 458, *yðtogenan* 506; *geþogene* 280, *oferþogen* 62.

CLASS 3.

Belgan a-, ge-, beorgan ge-, berstan æt-, to-, bindan ge-, un-, -blinnan a-, una-, bredan a-, æt-, for-, ge-, oſa-, to-, byrnan for-, ceorfan for-, oſa-, drincaſ a-, feohtan, findan a-, ge-, una-, -ſrinan be-, -gyldan a-, for-, oſer-, -ginnan a-, be-, on-, umbe-, helpan ge-, -hweorfan be-, -limpan æt-, be-, ge-, -mellan a-, for-, sincan a-, be-, singan ge-, springan a-, slingan, spurnan, stincan ge-, -stingan of-, -swelgan for-, -swellan to-, sweltan, swimman, swincan be-, -swingan be-, -bindan to-, -pingan ge-, windan æt-, be-, oſer-, winnan ge-, oſer-, on-, wurpan a-, be-, ge-, of-, to-, wurðan for-, ge-, yrnan be-.

1. The present stem. (a) Before nasals *i* is regularly used. Examples are: *unbindan* 498, *unbinden* (inf.) 222, *unablinnendlic* 144, *drincaſ* 266, 354, *adrincaſ* 134, *gefindan* 504, *afindan* 130, *ongin!* 186, 246, 478, *aginne* (1) 498, *ongind* 488, *gelimpð* 18, *belimpð* 20, 330 (thrice) *belimpð* I. S. 251, *besincan* 112, *singe* (1) 22 (twice), *slingð* I. S. 259, *stincð* I. S. 259, *swimmaſ* 14, *swinest* 88, *swincð* 380, *beswigan* 238, *winnon* (inf.) I. S. 280, *bewindan* 122, *oferwinnan* 362, *onwinnendum* 190, *win!* 284, *wind* 286, 304, I. S. 262, *gewind* 364, *oferwind* 188, *winne* (subj.) 340.

Before the endings *st*, *ð* the *d* in *findan*, *windan* is dropped and *ð* becomes *t*, e. g. *gebint* 476, *finst* 82, *fint* 202.

y is used for *i* in *ablynð* 470, *belympð* 416, *gelympð* 20, *gelympe* (subj.) 22, *wynð* 352.

In *befrinan* 372, *befrinenne* 400, the *i* doubtless long but is not accented.

(b) Before *ht*, *rg*, *rf*, the regular vowel is *eo*. Cases of the 2, 3, indic. sing. do not occur. The examples are: *gebeorgan* I. S. 406, *gebeorge* (subj.) 138, *ceorfanne* 202, *oſaceorfan* 202, *feohtend* 282. Before *rn*, *y* is used: *forbyrnan* 178, *byrnende* 48, 140, 208, 490, *byrnenda* 204, *byrnendan* 140, *byrnendum* 106, I. S. 453, *byrnð* 208; *yrnan* 462, *yrnendum* 148,

yrnaſ 330, 370. In *berstan*, where the *r* owes its place to metathesis, no breaking takes place. The umlaut in the third person is *y*. *Ætherstan* 246, 530, I. S. 480, *ætþryſt* 266. After *w* we find *u*, with umlaut in the third singular to *y* in two cases, while *u* is retained in two. The forms are: *wurpan* 404, *gewurpan* 436, *awurp!* 188, *awurpaſ* 118, *awurpe* (subj. plural) 120, (MS. C. *y*), *forwurpan* (subj.) 358; *gewurðan* 514, *gewurðaſ* 12, *wurð* 120, 132, *wyrð* 120 MS. C., 152. Isolated is *geweorðan* 506, in the 'Seven Sleepers' which contains several other phonetic and syntactic peculiarities, (see below).

(c) Before *l+r*-consonant, *e* is used except after *g*, where *y* is found. The 3d sing. indicative has *e* in *gehelfð* 190, *swelt* 68, *æ* in *swelt* 18, and *y* in *formylt* 316, *swylt* 256, 272, 276, as well as in *forgyllt* 382, compare *agyldan* 368, *oſergyldaſ* 198. The 2d sing. does not occur. Examples of *e* are *helpe* (1) 72, *forswelgan* 48, *sweltan* I. S. 88, 198.

(d) *Bregdan*(³) drops the *g* throughout (except in MS. U in the past participle *abrogden* 222, *abrögden* 226). The present forms are: *ætbredan* 116, *ætþryſt* 82, *abret* I. S. 137, *ætbrede* (subj.) 426.

2. The preterit 1st, 3d singular has *a* before nasals and *rn*, *ea* before *l* and *r+r*-consonant, though *eo* is regular in *heolp*, *sweolt* and *æ* in *bærſt* and *bræd*. Before nasals *únband* 122, *dranc* 266, *beſran* 174, 310, 454 I. S. 12, 17, *beſfrán* 72 (twice) 198, 200, 204, 214, 226, 310, 388; *began* 158, 160, 230, 242, 264, 296, 408, 414, 504 538, *ongan* 34, 228, 330 (twice) 352, 426, 452, 488, 520, *begann*, 36, 248, 502, 530, *ongann* 350, 538, *gelamp*, I. S. 240, *asanc* 112, *besanc* 48, *gesang* 104, *sprang* 294, 524, *asprang* 138, *stanc* 110, *swang* 494, *wand* 98, 217, 398, *bewand* 518, *ætwand* 182, 414, *wan* 170, 246, 282, 340 (twice), 372, *onwan* 408, *onwann* 480. Before *rn*: *barn* 112 (twice), 208, *forbarn* 208 I. S. 462, *arn* 74, 88, 100, 136, 154, 180 (twice), etc., I. S. 217, etc., *bearn* 234. *Spearn* 174, 208, may be regarded as *ea* or as anomalous. Before *h*, *l*, *r+r*-consonant *ea*, in *gebealh* 64, 202, 394, *bearh* 518, *feaht* 284, *forgeald* 62, 340, *formealt* 250, *spearn* 174, 208 (see above), *swealt* 428, MS. D.,

³*frignan* is treated as a nasal stem, see (a), but the pret. *a* was certainly long and the *u* though not accented was probably so.

awearp 50, *ofwearp* 382 (twice), *towearp* I. S. 203, *wearð* 14, etc., I. S. 297, etc., *gewearð* 5, *forwearð* 30. For *ea* we find *a* in *wærð* 20, *bærst* 98, 316, *tobærst* 48, 112, 248, 298, 312, 372, 404, 460, 466, (see *b* above), *swælt* 16 (twice). For *ea* we have *æa* in *wærð* 104, probably a blunder, and *eo* in *geheolp* 212 (with which compare the subjunctive *geheolpe* 462) *sweolt* 396, 428. **Bregdan* has *bræd* 252, *ætbræd* 282, 424, *tobræd* 492, and, as if to indicate a lengthening in place of the *g*, *gebræd* 34.

3. The 2d preterit singular, the plural and subjunctive, are always with *u* except *geheolpe* 462 (subj.) (see 2). The cases are: *abulgon* 280, *geburge* 480, *burston* 422, *ætburste* 528, *gebunden* 190, *brudon* 528, *abrudon* 528, *ætbrudon* 424, (MS. U *ætbrudon* as complementary lengthening), *ofabrudon* 178, *forcurfon* 28, *druncon* 164, *drunce* 330, *fuhton* 240, 406, *besrunon* 230, *forgulde* 136, *ongunnan* 12, *hulpe* 452, 492 (cf. *geheolpe* 462, see 2 above), *behwurfon* 236, *ætlumpon* 492, *formulton* 208, *suncon* 598, 316 (twice), *sungon* 240, *stuncon* 102, *gestunce* 110, *ofstunge* 142, *swulton* 300, 326, *beswunce* 276, *ætwunde* (subj.) 494, *bewurpon* 390, *towurpon* 46; *wurdon* 44, etc., I. S. 164, etc., *wurde* I. S. 403, 459, and once, with a neglect of the change from *ð* to *d*, *gewurðe* (subj.) 534, which like *geworðan* 506 is from the 'Seven Sleepers'; *urnon* 208, 324, 378, 402.

The past participle has *u* before nasals and *rn*, elsewhere *o*. Before nasals: *gebundene* 36, *unbunden* 222, *afundan* 208, *unafunden* 78, *übunnen* 12, *gelumpen* 524, 530, *ætlumpene* 504, *topundenum* 64, *geþungen* I. S. 1, *geþungenra* 58, *geþungenran* 362, I. S. 502. Before *rn*; *forburnen* 110, 318. Before mutes and liquids except *rn*: *gebolgen* 38, *geborgen* 202, *forbroden* 470 (twice), *abroden* 222 (U. *abrogden*), 226 (U. *abrogden*), *corfene* 204, *amoltenan* 130, *toswollen* 78, *aworpene* 342, *beworpene* 390, *geworden* 422.

BENJ. W. WELLS.

Jena, Germany.

THE GERUNDIAL CONSTRUCTION IN THE ROMANIC LANGUAGES, III.

We now come to the Syntax, which will be treated under two rubrics: 1st, The Gerund

without a preposition, and 2d, The Gerund with a preposition.

THE GERUND WITHOUT A PREPOSITION.

The most striking peculiarity of the gerundial construction in the early languages, especially those of France, is its infrequency as compared with modern usage. It is more common in verse than in prose, and this is explained by the fact, that when a writer starts a "leash" (*laisse*) whose assonance or rime requires *ant*, *ent*, (*ans*, *ens*) terminations, he is often driven to seek the construction and the use of words which will give him his rime or assonance. Could we call up the shades of the old poets and question them on the subject of verse-making, many of them would have to make the same confession in this respect as Baltasar del Alcazar makes of the consonants:

Porque si in verso refiero
Mis cosas mas importantes,
Me fuérzan los consonantes
A decir lo que no quiero.

The freer use of the infinitive during the first stages of the growth of these languages doubtless exerted a great influence in preventing the rapid development of the gerundial construction, which at the present time has assumed such extensive proportions owing to the general discarding of the infinitive as a kind of verbal noun.

The following French and Provençal examples, selected as being the most noteworthy in this regard, will make plain the difference as compared with modern usage.

Et le fist mult bien à l'enz metre (modern: en
les repoussant) si que grant pris l'en dona
l'on.

Ville-Hardouin.

Si unt le cleric truvé par querre e demander
Prechant e batizant, ke ço fu sun mester.
Math. Paris, Vie de S. Auban, 1291.

Mais hardis doit estre en servir.

Jehan de Condé, B. 396, 3.

Il faisait tel noise au venir (mod. en venant)
que il sembloit que ce fust la foudre dou ciel.
Joinville, Hist. de S. Louis, ch. XLIII.

Et y mist l'on au palement faire le samedi.

Ditto, LXXV.

Car il avait paour que il ne brisast le col au
tourner.

Ditto, CI.

Je li demandai comment ce estait que il ne
metoit conseil en li garantir ne par noer.
Ditto, CXXIX.

E la amava e deleitava se en parlar de lieis.
Bib. der Troub. XXXV.

L'un an els fundemens lur cura,
Li autre en bastir la mura
El altre en far lo mortier.
Life of St. Enimia.

Aisi se van ferir (might be : feren) cum cascus
venc,
No lor valo escut par un besenc.
G. de Rossilho, 2180.

Car ab cor franc tan m'afranc en amar.
Anonym. Ballad.

Contrast the two following examples, in which infinitive and gerund are equivalents :

Per la vila s'en van cridan.
Die Kindheit Jesu
(B's Denkm' ler, XXXIX).

E totz los juzieus van cridar.
Ditto.

That the language has lost much in force and ease of expression by abandoning this free use of the infinitives for other constructions can not be questioned; as the substitutes, which have been mostly supplied by the gerund, are not as flexible for purposes of thought. One can not but feel this to be one of the lost beauties of the language; and the loss becomes more apparent, when we turn to the Italian, Spanish etc., in which the gerundial and infinitive constructions have grown side by side with each other and give to these languages a variety of expression unattainable in French. The Italian : *lo scender questa roccia*; *al passar questa valle*; *gli costa caro questo diffamare altrui*: Spanish : *un secreto desearos*; *el huir la ocasión*; *el comunicar los males*; *cair fué mal castigado en non temer á Dios*: Prov.: *al camp levar*, etc., had their analogy in : *au doner le don*, *au passer la porte*, *à un tertre monter*, *au prendre le congé*, *en cel tirer*—expressions which even Montaigne could imitate (*il se penoient du tenir le chastel*, and : *le paistre l'erbe est salutaire au jeune cheval*), but which have now totally disappeared from the language.

One of the earliest and very common constructions of the gerund is effected by its conjunction with the verb *aller*. When so used, *aller* may perform the part of a simple auxiliary or copula and either expresses progres-

sive or iterative action, or these ideas may be altogether absent and the action of the principal verb does not seem to be appreciably modified by the addition of *aller*. In other cases *aller* retains in part or wholly its motional signification and as so used may be replaced by almost any verb expressing motion. These two categories are not always clearly defined, certain cases being susceptible of either interpretation. As instances of *aller* as copula only and in which the fundamental meaning is completely subordinated to the principal verb, may be cited :

1. E tei tuz jurs apele, " K'alez vusdemandant."
Vie de Seint Auban, 818.
2. As eschies e as tables se vunt esbaneiant.
Voyage de Charlemagne, 270.
3. Seignurs baruns, n'en alez mespensant,
Pur Deu vus pri que ne seiez fuiant.
Ch. de Roland, 1472.
4. Kar chevalchiez. Pur qu'alez arestant?
Ditto, 1783.
5. De grant dolour se va ly ber pasmant.
Roman d'Aquin, 1601.
6. Pour l'amour Dé nels alez espargnant.
Ditto, 1633.
7. Voire moult plus, ce trovon nous lesant
Dedans l'ystoire qui point ne va mentant.
Ditto, 1666.
8. Quant li rois l'entendi, de coer va soupirant.
Berte aus Grans Piés, 2542.
9. La paiz about cherchant, les querre metre a fin.
Roman de Rou, 1542.
10. Se li reis li about de nule rien falsant.
Ditto, 2544.
11. Fortment lo vant il acusand,
La soa mort mult demandant.
La Passion, B. 16, 6-7.
12. Or pri a tous les vrais amans
Ceste chanson voisen chantant.
13. Ainz y mouron que salon recreant,
Ne que de riens nous augeron fouyant.
Roman d'Aquin, 1635.
14. Li Tur vindrent assaillir à sa gent qui tout
de gré s'aloient remenant.
Trans. de Gull. de Tyr, Liv. VII.
15. D'ores en autres va sa colpe rendant
A sa main destre aloit son piz batant.
Guil. d'Orange, B. 65, 38.
16. Ça et là espandu par le chemin et li plus
d'eus aloient dormant.
Tr. de Guil. de Tyr, Liv. XII.

All of these examples either show plainly of themselves, or it may be gathered from the context, that the idea of actual motion in

aller is totally wanting, as much so as it would be in "go," if we should translate example 10 by the popular construction: if the king *should go* to deceiving him in any way.

In Nos. 1, 3, 4, 6, 10, the simple verbs: demandez, mespensez, arêtez, espargnez, falsout, could be substituted without in any way modifying the thought. It is quite evident that *avez*, in the first line of No. 3, is the exact functional equivalent of *seiez* in the second line. We learn from the context of No. 2 that Charlemagne found the knights *séant*; hence "se vunt esbaneiant" means, they are in the act of enjoying themselves—progressive or continuative action. In 5 and 8 *aller* gives to the principal verb the notion of incipiency as well as progression; while "point ne va mentant," in No. 8, may imply that history is not in the habit of lying. In 11 and 12 it is possibly repetitive. How completely the idea of real motion could be overlooked may be learned from the last three examples (14, 15, 16).

It is interesting to observe that old Johan Fischart uses the German *gehen* in a similar manner, in his translation of Rabelais, heading of chapter 4:

Wie Gurgelmieltsam, als sie mit dem kindlein Gurgellantule schwanger *gieng*, ein grossen wust kutteln frass und davon genas. The famous boast of Juno, in Virgil, offers a like instance of the copulative use of a verb of motion:

Ast ego, quae Divūm *incedo*, Jovisque
Et soror et conjux.

In English it is a common idiom to say: to go mad, blind, etc.; and we in the Southern States are familiar with the negro lingo: done gone and kilt him=has killed him; but I was hardly prepared, when some months ago I was speaking of the death of a favorite dog, to have put to me, by a Hoosier acquaintance, the query: when did he go dead? or to find a writer in *The Nation* of August 4, 1887, (p. 89) speaking of somebody's horse going dead lame.

But returning to *aller* we see that, used as a simple copula, it may shade off into a number of fine distinctions, in which actual motion is not necessarily implied. At the present day

many of these features of *aller* are supplied by other constructions. Remnants of some of its functions are seen in:

L'entreprise suffit à prouver que l'étude du français va toujours prenant plus d'importance en Allemagne.

Romania, IX. 166.

Et des bouches au loin s'ouvrent avidement,
A ces atomes fous que la nuit va semant.

Hugo, L'Ane.

Vous n'allez fréquant que spadassins
infâmes.

Ditto, Ruy Blas, I. 2.

expressions, in which the combination of the two verbs serves to indicate *progression*, *continuance* or *habit*, but only weakly or not at all that of motion. In translating the first sentence into English we should say: is daily becoming more important; in rendering the second, to be exact, we should probably have to make *va* subordinate to *semant*—sows as it goes; while the third is: you habitually associate with, etc.

A rather peculiar combination of *venir* and *aller* is found in the Roman d'Alexandre (B. 177, 5):

Alexandres commande l'ost amener avant,
Quar el bos as puceles vint aler deduisant.

In the formation of the compound tenses of *aller* in the senses above illustrated, *avoir* is generally, though not always, employed:

Et orent tant alé sofrant que il virent la Roué
À mains de demie lieue.

Ville-Hardouin, Ch. 94.

Tant est alez Tiebalt son orguil demenant.

Roman de Rou, 4089.

E com lo reis Felips avia anat plaidian
sobre la riba de laiga.

Bil. der Troub. XXVI.

When *être* is used, the verb more commonly retains its fundamental meaning of motion:

Onc ne l'ot tel Aquin ly amirez,
Qui par la mer fuyant s'en est alez.

Roman d'Aquin, 2517.

Par toutes terres est alez cunquerant.
Ch. de Roland, 553.

Desus un pin i est alez curant.
Ditto, 2363.

It is to be expected that constructions analogous to these of *aller* should be found with verbs of motion in the other languages.

Chè spero e vo sperando
Che ancora deggio avere
Allegro meo coraggio.
Federigo II, Rei di Sicilia.

Cuando dellos se despide,
Lagrimas va derramando.
Rom, del Cid, CIX. (Voegelin).

Mirabanle las mozas y andaban con los ojos
buscandole el rostro que la mala visera le
encubria.
Don Quij. Ch. II. pt. 1.

Por las venas cuitadas
La sangre su figura
Iba desconociendo y su natura.
Garcilaso de la Vega.

Não soffre muito a gente generosa
Andar-lhe os céles os dentes mostrando.
Camoens, Os Lus. I. 88.

E vereis ir cortando o salso argento
Os vossos Argonautas.
Ditto, I. 18.

E non ai ges tel coratge
Com li fals drut an,
Que van galian.
G Faidit, B. 142, 10.

In most of the sister languages, other verbs of motion besides "go" are made to perform the office of copulas. In the Italian expression: si venne accorgendo, venne is not only a copula but has also the force of an adverb of manner—little by little he perceived.

Molti esempi potrei venir contando.
Vitt. Colonna.

The Spanish and Portuguese use, perhaps, a greater number of verbs of motion in this way than any of the others. In the former, *andar*, *ir*, *venir* are employed to express duration or gradual action, while *caminar*, *continuar*, *seguir* are confined to continued action. So Portuguese grammarians distinguish between *andar* and *ir*, the former being frequentative. Accordingly they say: ando estudiando as linguas antigas, which means, I am making a continual and frequent study of the ancient languages; while: you convalescendo would mean continuation in a progressive sense—I am getting better every day. The context of the two passages above quoted from the Lusiads seems to bear out this distinction.

Many cases arise in which it is not easy to determine whether *aller* is a copula or whether its action is coördinate with that of the gerund.

Li gaite qui estoit sor le tor les vit venir et
oi qu'il aloient de Nicolete parlant.
Aucasin et Nicolete, B. 283, 36.

Mais quant vois aucun mendiant,
Qui de vielce va tralant,
Il t'apele por sa vielce.
Flore et Blanceflor, 762.

Povertade va gridando
A gran voce predicando.
Giacopone da Todi.

In the first of these it is said that the guard saw *coming* the men whom Count Garin had sent to look for Nicolete and heard that they *were talking*, or *were talking as they went along*, about Nicolete. The other examples are not clearer, even when studied in connexion with the passages in which they occur.

SAMUEL GARNER.

Annapolis, Md.

POSTSCRIPT TO "CL, GL>TL, DL IN ENGLISH PRONUNCIATION."

In writing the article on "Cl, gl>tl, dl in English Pronunciation" for the last number of MOD. LANG. NOTES I had at hand only the first edition of Vietor's *Elemente der Phonetik und Orthoepie*. I have since been able to refer to the second edition of that work, and find that Vietor has added some valuable material on the subject, found in older German-English grammars. My supposition that *kn* was pronounced as *tn* before the first sound of the combination finally disappeared, is clearly proved there. According to Nicolai (1693) *k* before *n* in *know*, etc., sounds "*fere ut t.*" Koenig (1706) states that it is pronounced like *d*, "doch muss das *d* ganz wenig gehört werden." The articulation of the dental before *n* is of course very weak, and the following sonant makes it difficult to distinguish between *d* and *t*. Beuthner (1711) and Thiessen (1712) pronounce it as *t*; König (1715) as *d*; Arnold "wie ein gelindes weiches *d*." *G* before *n*, finally and in the interior of words, is already silent when initially it is still spoken, as Podensteiner (1685) remarks. None of these grammarians mention the pronunciation of *gn* as *dn*. In a grammar of the year 1748 *k* and *g* before *n* are given as silent (p. 171).

H. SCHMIDT.

Cornell University.

CORRESPONDENCE.

A PASSAGE OF 'BÉOWULF.'

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS: There is a passage in 'Béowulf,' the force of one word of which has, it seems to me, been misunderstood by all the translators, English and German. The passage begins at line 2724 of GREIN's edition:

*Bíowulf maðelode, hé ofer benne spræc,
wunde wælbliate (wisse hé gearwe
þæt hé dæghwila gedrogen hæfde
eordan wynne; þá was eall sceacen
dōgorgerimes, dēað ungemete nāh):
"Nū ic suna mínum syllan wolde
gūðgewædu," etc.*

THORPE, KEMBLE, GARNETT, ARNOLD, WACKERBARTH, GREIN, ETTMÜLLER, and HEYNE, all make Béowulf speak of his wound, and in the glossary to HARRISON and SHARP'S edition of 'Béowulf,' *ofer*, in the first line of the passage, is defined 'about, of, concerning:' *hé ofer benne spræc*, 2724.

But does not the passage really mean that Béowulf did *not* speak of his wound? He knew that it was fatal, and that his end was near, and he had other things more important to speak about before he passed away.

The force of 'ofer' has, I think, been misunderstood by all the translators I've named. I would translate "*hé ofer benne spræc*," 'he beyond (of other things than) his wound, spake.'

If this is the correct meaning, and I'm quite sure it is, it is far more forcible than the one given by all the translators cited. What intervenes between "*Bíowulf maðelode*," and "*Nū ic suna mínum*," explains why he spake of other things than his wound. It was needless to speak of that—fatal, as it would soon prove—and his mind was intent on the 'war-weeds,' in which he had performed his great deeds. He regrets that he has no son to whom he can bequeath them; or such regret is implied: "*Nū ic suna mínum syllan wolde gūðgewædu, þær mē gifeðe swā dñig yrfeaward æfter wurdre lice gelenge!*"

After alluding to his brave, and strong, and not unjust, rule of his people for fifty winters, he tells his beloved Wigláf to go quickly, the

hoard to view under the hoar stone, to be in haste that he (Béowulf) may look upon the ancient wealth, the jewel-splendors, he has won,

*"þæt ic þý séft mæge
æfter māððumwelan mīn díltan
líf and lēodscipe, pone ic longe hēold!"*

His speaking not of his wound, suits better the character, too, of the great warrior.

HIRAM CORSON.

Cornell University.

WOODWARD'S 'ENGLISH IN THE SCHOOLS.'

In their series of Monographs on Education, already more than once noticed in the NOTES, Messrs. D. C. Heath & Co. have rendered a service which entitles them to the thanks of teachers, the more so as these little books are not likely to "pay" in the direct commercial sense. The last of this admirable series is 'English in the Schools,' by F. C. WOODWARD, A. M. Professor of English in Wofford College, S. C., which, standing between HUFFCUT'S 'English in the Preparatory Schools' (noticed in March) and GENUNG's 'Study of Rhetoric,' completes an excellent trilogy of "English" monographs for school and college. These monographs attest in a gratifying way the increasing interest in English study, which they are sure also to stimulate and promote.

We regret that space does not permit such notice of PROF. WOODWARD's essay as its interest demands; yet it is hard to notice briefly a book which, however short (only 23 pages), tempts in almost every paragraph to the quotation of its incisive and striking, sometimes brilliant, sentences. PROF. WOODWARD writes clearly and strongly because his ideas are clear, and his convictions strong, upon the theme he discusses. He makes no doubt that the time has come—long since indeed—for a sharper assertion of the claims of English language and English literature to a fuller and sounder study in schools of every grade; for "English is the sole literature of ninety-nine hundredths of our people and the best literature of the other hundredth;" and "by virtue of its mother-tongue quality it claims the right to coördinate and direct all other studies;"

while, for the lower schools generally, "so far as linguistic training is concerned, it is English or nothing." Though himself a classical scholar (and formerly Professor of Latin) PROF. WOODWARD asserts that "English asks no odds of the classics, even on a comparison of respective disciplinary values;" and if he does not prove his proposition to the satisfaction of the classicists, he certainly makes his argument very interesting to read and very hard to answer—very healthy reading, we should say at least, in connection with PROF. MORRIS' monograph, in the same series, on 'The Study of Latin.'

The chief topic of the book is an exposition of the logical character of English, and a plea for logical and analytical method in its study—freed from the dead formalism of the old Latin-English grammatical traditions. Nowhere have we seen the excellence and usefulness of logical analysis in language-study, or the fitness of English for logical discipline, so clearly enforced; and the reader, even if not altogether convinced, cannot help feeling the contagion of PROF. WOODWARD'S enthusiasm when he writes: "Grammarians of the old school may weep over our loss of inflections . . . but the philosophic scholar hails the unmaking of the Old English as the making of a New English, which first began to teach the world to smile and weep when Chaucer turned . . . into the fresh fields and pastures new that men have not yet found less fresh or new or sweet;" and . . . "the pedagogue shall find in the new speech a stronger and more available training than in the traditional methods and matter of the ancient languages," besides the "overwhelming advantage in the use of the mother-tongue as the training study of English-speaking children."

The Essay concludes with a suggestive chapter on the interest and disciplinary value of English *word-analysis*, the author contending that English "etymology, as a training study, may be successfully conducted without the intervention of any foreign language-study." This notice does poor justice to this admirable Essay. We commend the reading of it to all teachers, believers or Philistines.

EDWARD S. JOVNES.

South Carolina College.

SPANISH IDIOMS.—II.

Spanish Idioms with their English Equivalents, embracing nearly ten thousand Phrases, collected by SARAH CARY BECKER and FEDERICO MORA. Boston: Ginn & Co. 1887. 12mo. pp. 331.

P. 71. *Dejar á uno la espina en el dedo* has a far wider and more general sense than 'to leave a malady imperfectly cured.' It means 'to leave a thorn in the flesh,' that is, to leave cause for anger, or a grudge behind in some one. Ya oigo al murmurador, diciendo la mala voz que huvo, rizarse, afeitarse y otras cosas que callo, dinero que bullian, presentes que cruzaban, mujeres que solicitaban, me dejan *la espina en el dedo*. Guz. de Alf. p. 191. The Portuguese say in a kindred, though not in the same, sense: O diabo lhe meta rachas de cana nas unhas.

P. 74. *Quien destaja, no baraja.* That *baraja* in this proverb means 'to wrangle,' was made clear long ago by the Marquis de Santillana's explanation: "Las cosas concertadas al principio quitan *diferencias* del fin," and this signification still survives in a number of other phrases, as in the proverb: Cuando uno quiere, dos no barajan (Marquis de Santillana), i. e. 'when one party is willing (to yield) the two do not quarrel,' or, as it reads more frequently: Cuando uno no quiere, dos no barajan, 'when one party is not willing (to quarrel), the two do not wrangle.' Sbarbi, Ref. VII, p. 5; Don. Habl. p. 559.

P. 96. *El infierno está lleno de buenas palabras.* We wish the authors had given us chapter and verse for this reading, which can hardly be considered the current one. St. Francis de Sales writes to Mme. de Chantal (1605): "Do not be troubled by St Bernard's saying that hell is full of good intentions and wills" (see Bartlett's *Familiar Quotations*, p. 317), and this is the version found in English as well as other languages. Deseaba sustentar este *buen deseo*, mas como de *aquestos están los infiernos llenos*. . . Guz. de Alf. p. 290. The Italian says: Di buone volontà è pien l'inferno. Giusti, Prov.; L'inferno è selciato di buone intenzioni. Tomm.; the French: L'enfer est pavé de bonnes intentions, and the English: Hell is paved with good intentions,

S. Johnson (ed. Boswell, 1776); Hell is full of good meanings and wishings. Herbert's *Jacula Prudentium* (Works, London 1854, p. 307.)

P. 99. *No estar muy católico.* 'Not to be in good health' is only one meaning of this phrase, which has a far more general application. It is said with regard to things as well as animate beings, and refers to quality, disposition, character and health, the verb *estar* or *ser* being used as the case may demand. *Católico*, in the mind of the devout Spaniard, came to mean 'right,' 'genuine,' 'sound' in general. Estas visiones que por aquí andan, que no son del todo *católicas*. DQ. I, 47; En acabando de beber dejó la cabeza á un lado, y dando un gran suspiro dijo: ¡O hideputa bellaco, y cómo es *católico*! (el vino) DQ. II, 13; Viéndose bueno, entero y *católico* de salud. ibid. 55; Aporreado el rucio y no muy *católico* Rociante. ib. 58. Cf. also: jurar como *católico* cristiano. DQ. II, 27. A Portuguese may be heard to say in regard to another whose displeasure he has incurred: Não está muito *catholico* commigo.

P. 107. *Aun hay sol en las bardas*, does not mean: 'There is little hope,' but on the contrary: (1) 'there is still some hope (left),' literally: 'the sun has not set yet.' It is the equivalent of the German: Es ist noch nicht aller Tage abend, and the Italian: Non è ancora sera a Prato. Cf. Longfellow's "Behind the clouds is the sun still shining," Animo, ánimo (me respondí): ¿cuando te suelen á té arrinconar casos como este, Guzman amigo? *Aun el sol está en las bardas*, el tiempo descubrirá verdades; quien te sacó anoche del corral, te sacará hoy del retrete. Guz. de Alf. p. 276; *Aun hay sol en las bardas*, dijo Don Quijote; y miéntras mas fuere entrando en edad Sancho, con la experiencia que dan los año estará mas idóneo y mas hábil para ser gobernador, que no está ahora. DQ. II, 3. Cf. also: *aun hay sol en los tejados*. Haller, Altsp. Sprichw. p. 444. A synonymous phrase is: *aun hay sol en Peral*. Me dijo que no dijese mal del dia hasta que fuese pasado, porque *aun había sol en Peral*. Esteb. Gonz. p. 350.—(2) According to Haller, l. c., this Spanish phrase, again resembling its German equivalent, conveys also some such a threat as this: 'We are not

done with each other yet,' or 'this is not the end of the matter.'

P. 109. *No hay olla sin tocino.* Compare: *El tocino hace la olla, y el hombre la plaza, la mujer la casa.* Guz. de Alf. p. 323; Ni olla sin tocino, ni boda sin tamborino. Sbarbi, Ref. I, 289.—*Mas días hay que longanizas:* 'There is no haste.' This rendering, which corresponds with the explanation given by the Academy's Dictionary, does little justice to the full import of the saying. Its literal meaning of course is: 'there are more days than sausages,' and to this the Spaniard gives two applications: (1) There is still some hope left (cf. Haller, l. c., p. 444). Con todo, espero en Dios, que tiempo tras tiempo, y agua tras viento; y que por eso viene un dia tras otro; *que más días hay que longanizas*. Garay, Cartas (in Sbarbi, Ref. VII, 61).—(2) Time lasts longer than our provisions: 'we must make both ends meet.' En el gasto diario debes guardar tal *economia*, que las provisiones te duren todo el año; porque: *hay más días que longanizas*; y: Agosto y vendimia no son cada dia. Sbarbi, Ref. V, 6; cf. VII, 20: Son mas los días que las longanizas.

P. 139. *Jugar á cara ó lis.* Another version is: *jugar á cara y cruz.* Haciendo creer á Napoleon que una nación donde príncipes y reyes jugaban la corona á cara y cruz sobre la capa rota del populacho, no podía ser inexpugnable. Galdós, El 19 de Marzo, p. 127.

P. 158. *Mirar por el virote*, 'to mind one's own affairs.' A more accurate rendering would probably be: 'to take care of one's self,' 'to be on one's guard.' "Y cada uno mire por el virote, aunque lo mas acertado seria dejar dormir su cólera á cada uno, que no sabe nadie el alma de nadie, y tal suele venir por lana que vuelve trasquilado." DQ. II, 14. *Cada uno mire por el virote* (dijo el licenciado), pues ha de ir á todo moler; y no echen de vicio, que podría heder el negocio más ahína que piensan. Quevedo y Villegas, Cuento de Cuentos (in Sbarbi, Ref. VIII, p. 86. See ibid. the notes on this passage).

P. 195. *Quien las sabe, las tañe;* 'One should speak only of what one understands.' This is the meaning of the idiom, DQ. II, 59; but it has also another application, namely:

'He who knows a trade, will follow it.' Ama. Bien se yo que tu sabras hazer una vellaqueria, y esta no es virtud.—A. El saberla hazer no es malo, el usarla si.—Ama. Siempre oy decir, que quien las sabe, las tañe.—A. No, sino que quien ha las hechas, ha las sospechas. Luna, Diál. fam. (in Sbarbi, Ref. I, 212). Desta manera vadearé mis males, como vieja escaramentada que arremangada pasa el agua; porque el que las sabe, las tañe, que ya duecha es la loba de la soga. Garay, Cartas (in Sbarbi, Ref. VII, p. 65); cf. also Celestina, p. 15.

P. 208. *Aquí fué Troya*, 'Fuit Troja' (said of a place of which no vestige remains). As is sufficiently shown by the *aquí* of the Spanish idiom, it is not equivalent to *Fuit Troja*. Its idea is: 'Here is (was) an event as disastrous or fatal as the destruction of Troy,' as may be seen from the following passages: Si no fuera por los molineros, que se arrojaron al agua, y los sacaron como en peso á entrumbos, allí había sido Troya para los dos. DQ. II, 29; cf. 66.

Ay infelice de mí!
Fingida su ausencia fué:
Mas ha sabido que yo.
De parte de Dios (*aquí es*
Troya del Diablo) nos di . . .
Calderon, Dama Duende, II, 19.

Empieza á miliciar, duda, recela, cuando mira al salir del patio á su antagonista, y ¡aquí fué Troya! empezó el diálogo arriba dicho que tuvimos dificultad en interrumpir. Mesonero Romanos, Escenas Matritenses I, 177.

P. 219. *Son lobos de la misma camada*. Compare: *lobos de la misma manada*. Galdós, Doña Perfecta, p. 229.

P. 247. *Traer al retortero*, 'to distress one by overwork.' This fails entirely to render the import of the idiom. Its literal sense is, 'to drag one round in a twirl, from one side to the other.' From this spring the following significations: (1) 'to keep one constantly moving,' 'to give one no peace,' 'to harass one.' Esto fué el diablo, que empezó á decir que no había de dejar roso ni veloso, ni piante ni mamante, y que los había de traer al retortero á todos, y salga si es hombre. Quevedo y Villegas, Cuento de Cuentos (in

Sbarbi, Ref. VIII, 47; see also note to the passage).—(2) 'To lead one,' 'to control one completely.'

Cárdenas y el Cardenal,
Y Chacon y fray Mortero
Traen la corte al retortero.

Sbarbi, Ref. VIII, p. 48.

(3) to deceive one by false promises or flattery. Dict. of Acad. A synonym of this phrase is *traer al estricote*: Trae amor al estricote que es de muy mala ralea. DQ. I, 26; and *andar al estricote*:

Amigo, segund creo, por mi habredes conorte,
Por mi verna la duenna *andar al estricote*.
JRoiz, 789, cf. DQ. II, 8;

Sbarbi, Ref. VIII, p. 64.

P. 250. *Me viene de molde*. The rendering, 'it fits me like a glove,' would hardly hold good in every case. *Venir (estar) de molde* (*como de molde*) means 'to come just right,' 'to answer the purpose exactly,' and corresponds more to the English 'to suit one to a T' than to 'to fit one like a glove.' ¿No le dije yo? dijo oyendo esto Sancho: sé que no estaba yo borracho; mirad si tiene puesto ya en sal mi amo al gigante; ciertos son los toros, mi condado *está de molde*. DQ. I, 35. Suplico á vuesas mercedes que se me dé licencia para contar un cuento breve que sucedió en Sevilla, que *por venir aquí como de molde* me da gana de contarle. Ib., II, 1; cf. II, 27, 53, 73.

P. 251. *Viene como pedrada en ojo de boticario*, 'to come inopportunely,' 'to be unwelcome.' This phrase, which occurs as often with the verb *pegar* 'to fit,' corresponds exactly to the German: *passen wie eine faust aufs auge*, and means 'to be entirely out of place.' Para celebrar la boda de otra señora igual en edad á mi doña Irene se hizo la siguiente redondilla, que *le pega como pedrada en ojo de boticario*. Sotomayor, Colección de Seguid. (in Sbarbi, Ref. IV, p. 129). Synonymous expressions are: (1) Cuadrar una cosa con otra como por los cerros de Ubeda. DQ. II, 43, and (2) pegar como un par de pistolas á un Santo Cristo, an expression very characteristic of Spanish phraseology. Es verdad que aquí puede decirse *aquello de que pega como un par de pistolas á un Santo Cristo*. Fern. Cab., La Gaviota, p. 33 (Brockh. ed.)

P. 255. *Quien vive?* 'Who goes there?' The most important and interesting signification of this phrase in Spanish is omitted in the 'Spanish Idioms.' It has the force of 'attention,' 'scent,' and *despertar un quién vive* means: 'to get scent of something,' 'to open one's eyes to something.' Ahora, ahora voy cayendo en ciertas cosas . . . las entrevistas del Duque con el impresario, la constancia con que esa Norma en ciernes asistía á las representaciones . . . ya se van *despertando mis quién vives*. Fern. Cab., *La Gaviota*, p. 205 (See the explanation of this expression, *ibid.*, p. 206). Por eso he tardado este largo tiempo en *darte* como si dijéramos *el quién vive* y exigirte que te casaras. E. Castellar, *Santiaguillo*, p. 163.

P. 252. *Al llamado del que le piensa viene el buey á la melena*, 'It is easy to obey those who are kind to us.' This can hardly render the thought of the proverb, since *venir á la melena* does not mean 'to obey willingly,' but rather 'to be obliged to obey,' 'to submit to one.'

Muchos pueblos estauan por las tierras al ados,
Que nunca de los griegos non serien ensayados;
Mas quando a los Cyros uioron tan domados,
Venien a la melena todos cabez colgados. Alex. 1781.

"No me hable con sonsonete," dijo uno; 'que, al cabo al cabo ha de *venir á la melena*.'" Quevedo y Villegas, Cuento de Cuentos (in Sbarbi, Ref. VIII, p. 51; see note to the passage). Compare to this the force of *melena* in other proverbial expressions: (1) asir (tomar) la ocasión por la *melena*, 'to take opportunity by the forelock' (DQ. II, 31); soltar la ocasión de la *melena* (Esp. Ger. p. 128) traer á uno á la *melena*, 'to drag one by the hair,' 'to force one to anything against one's will' (Guz. de Alf., p. 229). The proverb in question, which, as may be remarked in passing, is omitted in Haller's collection, has very much the same import as the French: *celui louer devons de qui le pain mangeons*; and the German: *Wes brot ich schling, des lied ich sing*.

P. 254. *Al reves me la vestí y andese así*, 'As I began this way, I may go on so.' This rendering is faithful neither to the letter nor to the spirit of the idiom. The pith of the saying lies in *al reves* 'the wrong way,' and its literal meaning is: 'I put it (the garment)

on the wrong way, but that may pass.' This phrase, therefore, characterizes the inertia, the *laissez-aller* of many people, and corresponds to the German idiom: *umgekehrt ist auch gefahren*. No echar la soga tras el jarro, sino consolarse con que *al reves me la vestí, y andese así*, que una herrada no es caldera, y la puerta pesada, en el quicio no pesa nada. Sotomayor, Colección de Seguid. (in Sbarbi, Ref. IV, 121). A fundarse en verdad *la inculpacion de desidia*, que los extranjeros nos hacen, el refrán característico por excelencia entre todos los nuestros debía ser éste: *Al reves me la vestí, andese así*. García Gutierrez (in Sbarbi, Ref. VIII, p. 227).

P. 266. *A brazo partido*, 'With bare fists,' 'unarmed.' This expression, taken from the art of wrestling, means literally: 'With a divided, with a bent arm;' and figuratively, 'with all one's strength.' Viendo lo cual, Sancho Panza se puso en pie 'y arremetiendo á su amo se abrazó con él á brazo partido, y echándole una zancadilla dió con él en el suelo boca arriba.' DQ. II, 60.

Los dos faroles divinos

A luz entera luchaban,

Ya que no á brazo partido.

Calderon, *La Vida es Sueño*, I, 6; cf. Mág. Prod. III, 491.

Gilote, á quien, por lo que se colige, le había salido á gloria la misteriosa entrevista, cuando á *brazo partido* luchó con la desconocida dama para impedirle la fuga. María, *Cantos pop. esp.* I, p. 403.

The purpose of collecting the idioms of a language may be either a scientific or a practical one. A scientific treatment might present to us the phraseology of a language or group of kindred tongues, such as the Romance, in so far as it is illustrative of the civilization of one or more nations at a given point. Thus, it would prove both an interesting and instructive study to trace the influence of the religious history of Spain and of the Roman Catholic Church on the phraseology of the Spanish language. Think of the use of *cristiano* in the phrase *hablar cristiano*, 'to speak Spanish,' (DQ. II, 37), or in the sense of 'man' (e. g., S. Mill. 88; Alex. 1653; Rimado, 54); of *cristianismo* and *cristianillo* with the same signification (Guz. de Alf. p. 191; Proverb; Puerco fresco, y vino nuevo, *Cristianillo al cementerio*); of *católico* meaning 'genuine,'

'sound' (DQ. I, 147; II, 13, 27, 55, 58). Again, the aim of a scientific study of idioms might be to illustrate the syntactical side of the language (e. g., the use of prepositions as in *sóñar con una cosa*, 'to dream of anything'). A collection of idioms intended solely to serve practical purposes, such as is the case with the work before us, evidently has for its object to help us in finding the English equivalent for a given foreign idiom, and, what is equally important, in ascertaining the foreign idiomatic expression for a given English idea. Whatever be the object in view, there must be method and order in the work if it is to accomplish its purpose. Now, it is the idea conveyed by an idiom or the syntactical usage contained in it that characterizes it as such; and it is according to one or the other of these essential features that idioms must be arranged, not by the word with which they begin or happen to begin in a certain passage or version; nor yet by the one or the other more or less important verb which they may contain. Who, for instance, would ever think of looking for the biblical quotation *el que ve la mota en el ojo ajeno, vea la viga en el suyo*, under the impersonal expression *es menester* with which Cervantes happens to introduce it (DQ. II, 43)? Yet, under the verb *es* alone can it be found in the 'Spanish Idioms'! By arranging their diligently collected material of "nearly ten thousand phrases" (which, it may be said in passing, are far from exhausting the wealth of Spanish phraseology) according to the ideas which they express, and providing the collection with a Spanish and an English index, the authors, it is believed, would have given their work incomparably more of the really practical value which they assuredly intended it to have.

H. R. LANG.

New Bedford, Mass.

A GOTHIC GLOSSARY.

A Comparative Glossary of the Gothic Language. With especial reference to English and German. By G. H. BALG, PH. D. With a Preface by PROF. FRANCIS A. MARCH, LL. D. Mayville, Wisconsin: Published by the Author. 1887. Part I. 64 pp., 8vo. Aai—Dails.

In this work the author has tried to combine a complete Gothic glossary with an etymological dictionary of the Germanic languages. As a Gothic glossary the book seems to be a careful compilation from the various older works on the subject, although some of the changes which the author has introduced are hardly improvements. Comp, e. g. are *arwjo*, where SCHULZE (and similarly STAMM-HEYNE) gives three meanings, each one followed by a reference; while our author gives first the three meanings in a different order and then the three references to the text, omitting the references to GRIMM's 'Grammatik' and GRAFF's 'Sprachschatz' found in SCHULZE.

In the etymological part of the work the author has not followed any existing model, and his way of finding occasion in a Gothic glossary to treat of words which have no cognates in Gothic is certainly original. A few examples must suffice. Under *alls* a whole column is given to a discussion of the second part of the N. H. G. *allmählich* and its cognates and compounds; under *ara* the O. H. G. **adal-aro* is mentioned, followed by the cognates and compounds of **adal*, including *Adalheid* and *Adalberaht*, etc.; under *auhns* the Mod. E. *stove* and its genealogy finds a convenient place; under *bairnts* we learn that in *Bertram* "-ram=Goth. **hrabns*, O. E. *hræfn*, m. Mdl. E. *raven*, Mdn. E. *raven*, N. H. G. *rabe*, m. *raven*; under *baurd* the Mdl. Lt. *bordellum* with its derivatives is given, and the author tells us that the E. *bordel* has become obsolete and has been superseded by *brothel*, the history of which he now proceeds to give at length; under *baurgs* even *burgomaster* is brought in, and we are informed that "it is the Du. *burgemester* (mester=Mdn. E. *master*, Mdl. E. *maister*, from O. Fr. *maister*, from Vulg. L. *majister* (w. the accent on the *a*) for Lt. *mägister*, master, chief, whence also O. S. *mëstar*, O. H. G. *meistar*, M. H. G. *meister*, a learned poet, 'master-singer,' burgomaster, townmaster, N. H. G. *meister*, m. *master*)=M. H. G. *burge-meister* and *burgermeister*, N. H. G. *bürgermeister*." All this in a comparative glossary of the Gothic language!

For what class of students can such a book be intended? With all the recent increase of

interest in Germanic studies it is not likely that the general public will ever buy Gothic glossaries, and as for professional students it can only be hoped that they will keep away from such a *pons asinorum* if they ever desire to get beyond the stage of philological diletanteism. At a time when a large number of American colleges desire to become universities and offer, among others, advanced courses in Gothic, Anglo-Saxon, etc., it is of especial importance to bear in mind that a mere juxtaposition of more or less closely related words is not comparative philology and that to tell a student, as our author does, that the Gothic *baitrs* is the English *bitter* without giving him the least inkling as to the exceptional phonetic conditions, amounts to teaching the student the things which he should find out by himself and withholding from him just such information as he might expect to find in his book. Moreover, when the etymology of a word is unknown, or very doubtful, the author refers us to DIEFENBACH. Now, is it likely that a student who has access to DIEFENBACH will not have access also to KLUGE, SCHADE, SKEAT and other authorities which are at everybody's disposal and upon which the present glossary is so largely based?

While we are thus compelled to differ with the author as to the usefulness of such a book (a matter which after all concerns the publisher more than any one else) it must be acknowledged that on the whole, the plan, such as it is, has been well carried out and the authorities have been carefully consulted. A few of the most apparent incongruities and inaccuracies might be mentioned.

While the author pays hardly any attention to the phonetic constitution of Gothic words, unless they happen to be mentioned in BRAUNE's 'Grammatik,' in which case he gives the references, he frequently refers to the most elementary phonetic laws in Anglo-Saxon (rarely also in German), with which every beginner is familiar: e. g., under *aihvatundi*: O. E. *eoh* (*eo* for *e* by breaking); under *arbi*: O. E. *yrfe* (for *ierfe*, *irfe*, from *earfe*, by *i*-uml., from *arfe*, by breaking); under *awépi*: O. E. *eowe*, (for *euwe*, from *ewe*, the initial *e* being *i*-uml. of *a*), etc. Some of these phonet-

ic "asides" are clothed in strangely obscure and misleading language. Thus under *asneis* we read: "O. E. *earnian* (*r* for *s*=Germanic *z*, by rotacism)." If, as we do not wish to doubt, the author had the right idea of the process, it seems very doubtful whether any beginner would correctly understand the words "*r* for *s*=Germanic *z*," if indeed they can be so understood by anybody; and as to the expression "by rotacism," what else does it mean but that *z* becomes *r* because *z* becomes *r*? In regard to the last point, however, it would not be just to blame the author too severely for doing what hosts of philologists about him do.

Under *astra*: "In Eff. G. the *f* appears as *ch* after becoming *achter* whence *äter* in *ätergescherre*, n., breeching (of a harness), *äterövemgen*, day after to-morrow." The change of *f* into *ch*, like other changes thus treated by the author, is not confined to the dialect of EFFEREN (near COLOGNE) but is common throughout the Low German; instead of "day after to-morrow," we should expect "the second day after to-morrow."

Airzeis. "Cf. O. E. *yrre*, (for *y*, from pre-Germanic *e*)." Why not also Germanic *e*? —*Ajukdups.* The Gothic suffix-*dup* does not correspond to the "Latin -*tud* in words like *longitudo*," but to the Lat. -*tut-* in *senectut*, *virtut*, etc. Comp. KLUGE, 'Nominale Stammbildungslehre,' § 132.—*Ahana.* Both *ahana* and *ahs* are here referred to an Idg. root *ak*; but the Gr. *ἀλγη* and *ἀλυπον* which the author quotes from KLUGE must, as also stated by the latter, go back to an Idg. root *agh*.

Considering how far the author often goes out of his way to instruct the reader as to the origin of certain German or English forms, the omission of many cognates and derivatives that might legitimately have been quoted, is all the more surprising. Thus under *augjan* we miss *ereignis*; under *atjan* we find G. *ätzen*, but not its E. derivative *etch*; speaking of the superlative suffix in *astuma*, the author mentions the Lat. *optimus*, while *postumus*, *extremus*, and others with direct English derivatives are omitted; under *astumists* it would have been proper to mention *foremost* and the other double superlatives in English, etc.

The author follows his excellent guide, KLUGE, so closely that he rarely commits a serious error. In several cases he has evidently misread his authority, e. g. when he says, under *dags*: From stem *dago-* (kindred with stem of O. E. *dōgor*, m. n. O. N. *dōegr* from *dōgoz*, day) which is supposed to be allied to Skr. root *dah* (for Idg. *dhag*?), to burn. Comp. KLUGE: "Zur Erklärung des germ. *dago-* (daneben angl. *dōgor*, anord. *dēgr* aus *dōgoz*-) hat man an die skr. Wz. *dah* (für idg. *dhagh*?) "brennen" angeknüpft," etc. The author (or translator?) should at least do KLUGE the justice of quoting his words or forms correctly. The worst example of such carelessness is to be found under *balgs*, "prop. skin of an animal for holding liquors," (comp. KLUGE: "eigtl. die zum Aufbewahren von Flüssigkeiten abgestreifte Tierhaut"), where we are told that "pre-Germanic *bhelgh* answers to Idg. *barh* from **bharh*, to be large, be strong," an absurdity arising from the fact that the author interpreted KLUGE's *Ind.* as *Indogermanisch* instead of *Indisch*: "Die vorgerman. Form der Stammesilbe ist den Gesetzen der Lautverschiebung gemäß *bhelgh* und diesem entspricht im Ind. *barh* (mit aufgegebener Aspiration im Anlaut) "gross, stark sein." It is to be hoped that the future installments of the GLOSSARY will at least be free from such serious mistakes.

HANS C. G. VON JAGEMANN.

Indiana University.

Die Formalitäten des Ritterschlags in der altfranzösischen Epik von DR. KARL TREIS. Pp. 124. Leipzig, 1887.

Les cérémonies accompagnant la promotion au grade de Chevalier nous ont été décrites et conservées dans bon nombre de documents ; Du Cange et de Ste Palaye nous ont laissé, sur ce sujet, d'excellents mémoires et dissertations. M. Karl Treis s'est efforcé de nous présenter, dans l'ouvrage qui nous occupe, un tableau aussi détaillé et aussi fidèle que possible de ces mêmes cérémonies, telles que les ont décrites, à différentes périodes, les poètes de nos anciennes chansons de geste. Les nombreuses citations, toutes empruntées par

l'auteur à nos plus importants poèmes épiques, tendent à établir les faits suivants.

La classe inférieure n'était pas absolument exclue des rangs de la chevalerie. Une action héroïque, un grand service rendu au souverain, un brillant fait d'armes, étaient autant de droits qui lui donnaient accès à l'honneur si envie. Nos poètes ne semblent pas avoir fait d'une obscure naissance un obstacle insurmontable. Tout au contraire, ils prennent les futurs chevaliers dans toutes les conditions de la vie ; et bûcherons, bergers, portiers, cuisiniers, voire même bâtards, reçoivent tour à tour les éperons d'or. Quant à l'âge du candidat, ils ne se sont pas montrés plus scrupuleux que pour sa naissance, et ils en font un chevalier dès l'âge de treize ans. Quant au droit de conférer la dignité de chevalier, nous savons qu'il n'appartenait qu'à celui qui était lui-même revêtu de cette dignité. Le père ou le grand-père du candidat étaient tout naturellement désignés pour remplir cette importante fonction. A leur défaut, le candidat était armé chevalier, soit par le roi, soit par un autre guerrier illustre. Mais, vu l'importance du rôle joué par la femme à cette époque, les poètes nous la représentent souvent conférant le grade de chevalier, à celui qui lui avait voué un culte spécial, ou l'avait proclamée la dame de ses pensées. L'apparition de la femme ne s'observe pas dans nos chansons de geste de première date, et elle semble indiquer un commencement de dégénération dans la chevalerie.

Le nombre des candidats, rarement restreint chez nos poètes, pouvait s'élever jusqu'à cinq cents et plus. Le grade de chevalier se conférait également en temps de paix et en temps de guerre, sur le champ de bataille et dans le palais des ancêtres. Une grande victoire, une fête de famille, l'anniversaire d'une naissance, fournissaient autant d'occasions. On choisissait généralement l'époque du printemps, et quand l'influence de l'église devint prépondérante les cérémonies eurent lieu aux grandes fêtes religieuses, telle que Pâque, l'Ascension, la Pentecôte, la Saint-Jean et parfois Noël.

Le bain servait de prélude nécessaire aux autres cérémonies. Le futur chevalier était assisté, dans son bain, par des jeunes filles, ou par des dames de qualité ; elles présidaient

aux différents détails de sa toilette. Après le bain, le candidat se reposait quelque temps, puis ses compagnons le conduisaient à l'église où il devait passer la nuit en prière. Le jour suivant, dès l'aube, il se confessait, entendait la messe, recevait la sainte communion et faisait une offrande à l'église. Ensuite, le candidat était revêtu de ses habits de chevalier et de ses armes. Ici les poètes ont donné libre cours à leur imagination et nous ont fait de pompeuses descriptions de la beauté, de la richesse des habits et surtout des armes du nouvel élu. Après avoir rappelé au candidat les devoirs que lui imposait la dignité qu'il allait recevoir, le consécrateur lui assenait de sa main droite un violent coup sur la nuque. La vraie accolade, qui consistait d'un coup léger du plat de l'épée, n'est, ce semble, pas mentionnée dans les chansons de geste. Ainsi armé, le nouveau chevalier montait de suite sur son coursier et donnait des preuves de sa force, de son courage et de sa dextérité à manier les armes. Le tout se terminait, quand l'ennemi en laissait le temps, par d'abondants festins et de grandes réjouissances.

En somme, la dissertation de Mr. Treis, sans nous apprendre rien d'essentiel concernant la chevalerie, nous offre un tableau conscientieux des cérémonies que nous trouvons décrites par nos anciens poètes, qui, à cet effet, s'inspiraient également de leur puissante imagination et des us et coutumes qui s'observaient encore de leur temps.

J. A. FONTAINE.

University of Nebraska.

Die Journalisten, Lustspiel in Vier Akten.

von GUSTAF FREYTAG. Edited with Introduction and Notes by FRANZ LANGE, Ph. D., Professor, Royal Military Academy, Woolwich. New York, Henry Holt & Co., 12mo, pp. 178.

The editor of this book had a worthy purpose in view. Following the example of his countryman, Dr. Buchheim, who has done so much to elevate the standard of German scholarship in England and America, Dr. Lange has taken this sprightly comedy of Freytag's, one of the masterpieces of the

modern German stage, and endeavored in his notes "to show the same level of scholarship as the standard school editions of the Classics, . . . and to bring home to the student the practical result of such excellent books of reference as Skeat's 'Etymological Dictionary of the English Language,' Brachet's 'Dictionnaire étymologique de la langue française,' and Kluge's 'Etymologisches Wörterbuch der deutschen Sprache.'"

How nearly this ideal has been realized may appear from the following citations from the Notes.

P. 25, l. 25, "*bei ruhiger Prüfung*, *bei* is here used to express a possible ground on the realisation of which the reality of the effect is made dependent."—This is surely taking a long run in order to jump over a straw. The student could not well have missed the meaning of the phrase, if there had been no note at all.

P. 27, l. 6, "*gefurcht* . . . notice that the termination 'ow' in English words of Teutonic origin is in German words expressed by 'g' or 'ch,' as *borgen* 'to borrow,' *Sorge* 'sorrow,' *falbicht(t)* 'fallow,' *mehlicht(t)* 'mellow.'"—This is, in the first place, a piece of hasty generalization, whereby an occasional occurrence is made a rule; but to compare the *ch* of *falbicht* with the *ow* in *fallow* is a blunder, and to compare *mehlicht* with *mellow* is a worse one, for neither of which SKEAT or KLUGE can be held responsible. The German equivalent of *mellow* is *mürbe*, while *mehlicht* is, of course, *mealy*.

P. 34, l. 3. "*Mondenschien=Schein der Monden*, the *en* is the old weak genitive (M. H. G. *máne* was also used as fem.=English *moon*) cf. *der Sonnenschein*."—Right, except that instead of *DER Monden*, he should have said *DES Monden*, the latter being the gen. of a weak masc. Opitz, Gellert and writers of their time declined *der Mond*, *des Monden(s)*, etc.

P. 38, l. 31, "*meinetwegen*, observe the *t* for grammatical *s* of the genitive of these compounds."—This mistake is so old that it begins to have "an ancient and fishlike smell." *Meinet* here stands for *meinent*, the *t* being parasitic; and this *meinen* is dative plur. agreeing with *wegen*; cf. *allenthalben*.

P. 40, l. 18. "Schatz from *schätzen*;" p. 54, l. 1, *schätzen* from *der Schatz*.—The Doctor's "*Schatz*" seems to be a sort of "boomerang" which comes back to its starting place. Even if the editor knows nothing of verb-derivation, a glance at KLUGE would have shown him that *Schatz* is the root-word.

P. 42, l. 26. "Ressourcenfest 'Conversazione at the Ressource' (name of a Club)." —This conveys the idea that the name of this particular club was "*Ressource*," whereas *ressource* simply means *club*.

P. 56, l. 7, "widerwärtig from prep. *wider* and *wart's* (gen. of obsolete *wart*, related to *wert*, Eng. *worth*, from *werden*," etc.—This *wart* never had any existence save in the imagination of Mr. LANGE, the oldest form being *-wert*, and even this is never found except as a suffix. Its connection with *werden* is, at least, doubtful.

P. 59, l. 28. "*Backenstreich=Streich der Backe(n)*." The same error as p. 34, l. 3. *Backenstreich* is a compound of masc. *Backen* and *Streich*, as KLUGE distinctly says. Dr. L., however, like the Emperor Sigismund, seems to be "*super grammaticam*" and has, therefore, no need of reference to books.

P. 63, l. 2. "*Auf meinen Namen* 'to my credit.'" —It should be 'at my expense.'

P. 63, l. 6. "*nach vorn*" is not "coming forward," but "(speaking) towards the front (of the stage)."

P. 64, l. 14. "*Ich hab's satt*; notice the idiomatic expression with the indefinite *es*." —It would have been in place here to point out that this *es* is an archaic genitive. Thus, literally, 'I have enough of it.'

P. 64, l. 21, "*die Schuld tragen* 'run the risk.'" Not so, but, 'bear the blame.'

P. 67, l. 21. "*Rechtes, das ich an ihre Teilnahme habe*,—*Recht haben* governs *auf* (acc.), *Teil haben an* (acc.) and since the relative agrees in gender with *das Recht* the preposition *auf* governed by *Recht* should be expected instead of *an*." —Apart from the general mistiness of this note, it is unheard-of to say that a preposition is governed by a noun.

P. 82, l. 29, "*es liegt euch an mir*; . . . lit. 'you are lying near (on) me,' it is an impers. v." —It is certainly a ridiculous literal translation. Better—'there lies for you (something)

in me,' i. e. 'there is something in me that interests you.'

P. 87, l. 15, "*es schickt sich für* 'it behoves.' *Es schickt* does not mean 'it behooves,' but 'is proper, becoming.'

P. 101, l. 12, "*ich lobe mir* 'I prize, I prefer;' the reflexive verb *sich loben* follows the rule of *sich denken*, *sich einbilden*, governing the dat. of the pers. pron." —Dr. L. falls into the error of calling *loben*, in *ich lobe mir (das Land)*, a reflexive verb: *mir* is here ethical dative.

P. 126, l. 25, "*das halbe Wesen hat nichts getaugt*" 'this half estrangement was no good.'" As a specimen of English, this sentence is certainly "no good."

P. 135, l. 9. "*Ohnmacht=ohn[e] Macht*." —This is a piece of *Volksetymologie* of which a Doctor of Philosophy ought not to be guilty. The old form of this word is *ā-maht*, the *n* not appearing before 1450. Luther has *Anmacht* as well as *Onmacht*. This *ā-* has nothing to do with *ohne*.

P. 137, l. 30, "*hebe Dich weg von mir* lit. 'lift (heave) yourself away from me.'" —The proper note here would have been merely a reference to Luke iv, 8, whence these words are taken *verbatim*.

O. B. SUPER.

Dickinson College.

BRIEF MENTION.

The Phonetic Section of the *Modern Language Association of America* being now occupied with the arrangement of a *Standard System of Sound-notation*, the following questions are brought before the Committee and before all those interested in the subject:

I^a Should the standard system of sound-notation be a physiological one, the sign for each sound indicating as nearly as possible the position or movement of the organs of speech?

II^a Or should at least a beginning be made in this direction by introducing some of the simplest and most suggestive physiological signs?

III^a Can we expect that authors, publishers and readers are prepared to adopt such a system at once?

- I^b Would you prefer a system on the basis of the conventional alphabets of European languages?
- II^b Should this system be founded on a combination of different alphabets or upon a single one with a liberal use of diacritic signs?
- III^b Should there be a common system for all languages, or a separate one for each of the principal groups?
- IV. Do you favor the adoption of one of the existing systems? if so, which do you prefer?
- V. Would you adopt this system without change or, if not, with what modifications?
- VI. Or do you wish an entirely new system to be arranged?

Please send a statement of your opinion to the Secretary of the Phonetic Section,

GUSTAF KARSTEN,
Bloomington, Indiana.

We would call the special attention of our readers to the set of questions noted above and solicit those who are interested in phonetic work, of whatever kind, to give the committee the benefit of their suggestions on sound-notation. In the mixing of prevailing modes of transcription there must necessarily result more or less embarrassment, if not confusion, which it is hoped in large measure to obviate by a uniform system that shall receive the approval of scholars generally. The want of such consensus for indicating even the more elementary sounds, is daily felt, and must naturally become more marked as studies of this sort develop. It is believed that the experience of scholars in the practical working of existing systems has been sufficient to enable the majority of those now making use of them to agree upon a complete and consistent set of characters that shall be best adapted to actual linguistic needs. The present time would seem to be favorable for a careful consideration of the subject, and we would therefore recommend it to our readers with the hope that united effort in this direction may produce practical results beneficial to all classes of workers in phonetics.

As bearing upon this particular subject,

M. Paul Passy, Neuilly (Seine), France, has sent to the Secretary of the Phonetic Section of the M. L. A. of A. a manuscript containing a "Plan ov organic alfabet," to be examined and taken into consideration by the Committee on Sound-notation. Paul Passy is known to the readers of the NOTES as the founder, organizer and for several years president of the Phonetic Teachers' Association; he has published some excellent books and essays, among which may be mentioned as especially useful and in fact indispensable to every conscientious teacher of French, 'Le Français Parlé' (Heilbronn, 1886), and a very able treatise on 'Modern French Phonetics' in Victor's *Phonetische Studien I*. Passy is also editor of *The Phonetic Teacher*, the organ of the Phonetic Teachers' Assoc. All this shows how well versed and deeply interested he is in Phonetics, and that the most careful consideration is due to the new alphabet which he offers. His plan is chiefly based on the same principles as Bell's Visible Speech and English Line Writing, and Sweet's Revised Romic. The most important difference is in the representation of "vowel-like" consonants (*w*, *j*), which are made like the corresponding high vowel, but with the voice-stem shortened. For practical reasons it is not possible to give here any specimens of the new alphabet. The manuscript will be sent to the different members of the Committee and, on application, to other members of the Mod. Lang. Association of America who may be interested in Phonetics. Further information may be obtained by writing to the Secretary of the Phonetic Section, Prof. Gustaf Karsten, Bloomington Indiana.

A book likely to be widely welcomed, is 'Fifty Years of English Lang. Selections from the Poets of The Reign of Victoria,' edited by Henry F. Randolph (A. D. F. Randolph & Co., New York). In four, not only beautifully but very carefully printed volumes, the editor has given a well-chosen anthology of English poetry from Southey and Wordsworth to Swinburne, O'Shaughnessy and Philip Bourke Marston. The work is particularly valuable as giving sufficient specimens of the less-known poets, whose scattered writings are

often very difficult to obtain. Students and teachers who have not access to exceptionally full libraries will find many very special wants supplied in these pages.

Vol. IX, No. 8, of the *Louisiana Journal of Education* contains a lengthy and interesting article by Professor ALCÉE FORTIER (Tulane University, New Orleans) on "The Fifth Convention of the Modern Language Association." The *Dial* for March has an appreciative review of SAINTSBURY'S 'Elizabethan Literature' by Prof. MELVILLE B. ANDERSON (State Univ. of Iowa, Iowa City). The *Open Court*, for March 15, offers us a scholarly article on "Goethe and the Development Hypothesis" by Prof. CALVIN THOMAS (Univ. of Michigan, Ann Arbor). The conclusion is to follow in the next number. The *Academy* (Syracuse) for March has a contribution on "The Worth of the English Tongue" by Principal WILLIAM K. WICKES of the Watertown High School.

An interesting paper has reached us, entitled: 'The Place and Function of the Normal School,' a paper read before the Michigan School-Master's Club, at Ann Arbor, October 22, 1887, by Professor A. Lodeman, of the State Normal School at Ypsilanti. The writer presents here, in a forcible manner, a series of considerations showing "that there is no necessity of limiting Normal Schools in the exercise of their legitimate function of preparing teachers for all the grades of the public schools," and then he goes forward to show, from the writings of educators in this country, the drift of opinion on secondary education, and to adduce serious objections to any limitations being placed on the Normal Schools.

The attention of readers who wish to inform themselves concerning the living German authors is called to a biographical work entitled: *Das literarische Deutschland* by Adolf Hinrichsen (Berlin and Rostock: C. Hinstorff's Verlag). It is now appearing in a second edition, the first part of which, comprising the letters A—E, we have before us. The introduction, by Prof. C. Beyer, is written in an enthusiastic tone and it appears to us that the author's estimation of the present state of German literature is somewhat too optimistic.

There are in the body of the work, of course, many names of which nobody has ever heard; but the sketches are brief and to the point, and the work will be found useful by those desiring special information of the kind here presented.

Among the many periodicals more or less devoted to German literature there is none so important for our knowledge of contemporary German poetry as the bi-monthly *Deutsche Dichtung*, published by A. Bonz & Comp. in Stuttgart. Considering the ascendancy over the younger generation of immature German poets recently gained by the French realistic school, it is refreshing and elevating to meet again with true poetry in the columns of this journal. Its able editor, Karl Emil Franzos, who is favorably known as one of the best living German novelists, has not only gathered about himself the poets of established fame but also encourages rising talents by bringing them before the cultivated public. In addition to the poetical contributions we also find here short literary essays and sprightly reviews of contemporary poetry by leading scholars and writers. One of the principal features of the latest numbers has been the publication of a number of beautiful and humorous letters of Scheffel's, written at the time he composed his 'Trompeter,' and very valuable for a deeper understanding of this charming poem. The portraits of contemporary German poets which are given in each number form an attractive contribution to the value of this really "vornehme Zeitschrift."

Wie Georg Brandes deutsche Litteraturgeschichte schreibt, is the title of a highly interesting article in the last number of Herrig's *Archiv*, written by Dr. Puls of Flensburg. The Danish essayist and critic, who has hitherto in certain circles passed for a great scholar, and who on account of the supposed profundity of his knowledge was allowed to express radical opinions and offensive criticism, is now suddenly exposed as a literary plagiarist of the worst sort. He has recently published a second edition of *Die Literatur des 19. Jahrhunderts in ihren Hauptströmungen*, the second volume of which, *Die romantische Schule in Deutschland*, Dr. Puls subjects to a

careful scrutiny. The result of the latter develops the fact that Brandes not only did not read the sources necessary for writing an original history of literature, such as he claims his to be, but that he has copied, in many passages *verbatim*, from the works of German investigators like Haym, Goedeke, Hitzig, etc. Had Brandes concealed his fraud in the comparative obscurity of the Danish language he might perhaps never have been discovered. But he had his book translated into German, thus giving another illustration of the not unfrequent phenomenon that scientific ignorance and incapacity are coupled with the impudence and *sangfroid* belonging properly to criminals. It may not be an agreeable occupation to expose such frauds, but the interests of science and literary morality vigorously demand it. And how many unprinted frauds may there not be in lectures, 'scientific' papers, and elsewhere, especially in countries where criticism is still developing and where a foreign language affords so excellent a hiding-place for the stolen wares! The time however will come when there will be an awakening to a higher sense of literary honesty, of frankly distinguishing between the *meum* and the *tuum*; and not until frauds and impositions are thoroughly exposed will a healthy development of science become possible. Indeed, the story of Brandes is sadly interesting and full of moral lessons.

The teachers of German among our readers will be glad to have their attention called to a periodical devoted exclusively to instruction in German: the *Zeitschrift für den deutschen Unterricht* by R. HILDEBRAND and OTTO LYON (Leipzig: B. G. Teubner). Everyone who is acquainted with the literature on this subject knows that there is at present no higher authority in matters concerning the teaching of German than Professor Hildebrand. This famous continuator of Grimm's *Wörterbuch*, and foremost living German philologist, was for many years a practical teacher before becoming professor in Leipzig; and his little book, *Vom deutschen Sprachunterricht*, based upon his long experience and upon his deep insight into the nature of the German language, has in many respects revolutionized German instruction. It is sufficient to say

that the present periodical is conducted in the spirit of the above important work by Professor Hildebrand himself and Dr. Lyon, one of his ablest pupils. Its contents are of a varied and many-sided character: pedagogical essays, plans for the laying out of German courses, interesting interpretations of classic authors, reviews of the current literature on the same subject, and many valuable practical hints and suggestions. We are sure that it will become an indispensable companion not only for teachers of German but also for those engaged in other branches of modern linguistic instruction.

A welcome text-book is BALZAC's 'Eugénie Grandet' with introduction and notes by G. PETILLEAU of the Charterhouse, Godalming (London, Paris: Hachette et Cie; Boston: Schoenhof). Generally considered as the best product of the French novelist from the literary stand-point, it has the advantage, to English readers, of presenting an extensive and every-day vocabulary and of abounding in household phrases and idioms. A sketch of the author's life is prefixed, which might have been longer with profit to students. The abundant notes show careful editing. It is a book which can be recommended in all respects, not without regret perhaps that M. PETILLEAU "deemed it indispensable to alter certain provincialisms and to either modify or suppress sundry expressions," so that it is not an exact reprint of the original.

The same house publishes 'Récits des Temps Mérovingiens' of A. THIERRY, edited by H. TESTARD of the Royal Naval College of Greenwich. It is characterized by the same high grade of excellence seen in 'Eugénie Grandet.' The first three 'Récits' make up the volume, illustrated by cuts of Merovingian antiquities and historical paintings. An appendix brings together longer explanations of Mediæval laws and feudal customs than could conveniently find place in the Notes, which are none the less abundant in material. The usual genealogical table, map of the kingdom, and index biographical and geographical are not omitted. Instructors who have had reason to regret the lack of historical text-books will find here an important addition to that field in a most attractive and scholarly form.

Über Strophen- und Vers-Enjambement im Altfranzösischen, von Dr. Eduard Stramwitz (Leipzig : Gustav Fock, 1887), is a doctor's dissertation which contains a great deal of patient collecting and dividing. The run-on lines in Old French poetry are carefully collected according to the parts of the sentence which are allowed to run on into the next line. For some reason the author has overlooked the most violent cases of *enjambement* mentioned in Tobler's *Versbau*, p. 23, where a word is cut in two as in Canning's song :

I think of those companions true
Who studied with me at the U
-niversity of Goettingen.

It cannot be said that any very valuable results are brought out by this investigation.

D. C. Heath & Co. will issue soon *Schiller's Ballads*, edited, with an Introduction and Notes, by Henry Johnson, Longfellow Professor of Modern Languages in Bowdoin College. The Introduction deals briefly with the relation of the ballads to Schiller's life and works. It contains also, by way of illustration, selections from the best German criticism of the poems. The text is based on that of Goedeke's critical (historischkritische) edition of Schiller's poems, Cotta, Stuttgart, 1871. The notes include an English version of the words of Schiller's authorities, whenever the poet is known to have been indebted to others for the incidents of a ballad, and give every variant (affecting the sense) appearing in the texts published in Schiller's life-time. They have been written also with the constant purpose of assisting in the study of the poems, considered as literary master-pieces.

'The Genesis of Literature,' is the subject of the Phi Beta Kappa oration delivered last June at Marietta college by Professor J. H. CHAMBERLIN. The beginnings of literary expression are set forth in a pleasant and compact way, the relations of poetry and music are discussed, and the influence of rhythmical motion, as in the dance or in the march, on rhythmical utterance is insisted on. Primitive poetry is particularly characterized by the repetition of some more than usually harmonious phrase. Its development resulted in the

war-song, in which are contained the germs of both lyric and epic poetry. An agreeable feature of the oration is that the illustrations are drawn in great part from the songs of the American Indians; 'Hiawatha' is put under contribution, and we notice (p. 4) that no allusion is made to the Finnish poem; but rather we are led to infer that Longfellow drew his material from Dakota tradition.

Any one interested—and who is not?—in the reconstruction of the college courses will find profit in reading a paper on 'The Evolution of the College Curriculum' from the pen of President D. S. Jordan of the University of Indiana, which is now made public in a collection of articles entitled 'Science Sketches' (A. S. McClurg & Co., 1888). This essay is not unfittingly thus associated with the chapters of an eminent specialist in science; for we may indulge the hope that the time is approaching when the utterances of men who, by undergoing exact training in some branch of knowledge have become the embodiment of their own argument, will with peculiar confidence be heard in matters pertaining to the theory of education in general. There is a certain temerity of judgment which is given to warn against special scholarship as being a more or less abnormal product from which the graces of broad culture are necessarily excluded; how weak and short-sighted such a view is, will become more generally manifest when special scholarship has become among us less of a vision in prejudice and more of a reality.

PERSONAL.

In response to the wishes of a number of the lovers of German literature in Baltimore, DR. JULIUS GOEBEL gave during the months of February and March a course of public lectures on Goethe's 'Faust.'

Professor Henry R. Lang, has taken up the study of the Portuguese dialects spoken in New Bedford (Mass.). He is preparing to spend the summer in the Azores, the original home of a large part of this Portuguese Colony, which bears the name "Fayal." Besides this, there is at New Bedford a second

group of inhabitants from the Cape Verde Islands, which is likely to prove of great interest for the linguistic student.

Miss A. L. Morrow, a graduate of the Oswego State Normal School (N. Y.), has been appointed Instructor in Spanish at the University of Kansas (Lawrence). Miss Morrow was principal, during the last three years, of the Government Normal School at Rosario, Province of Santa Fé (Argentine Republic) and has been engaged for some time in compiling text-books for the public schools of that country.

Dr. W. L. Pearson has been appointed to the chair of Modern Languages in Penn College, at Oskaloosa (Iowa). Professor Pearson is a graduate (1875) of Earlham College (Indiana). In 1878 he entered the Princeton Theological Seminary, where he completed the course in 1881, meanwhile having taken the A. M. degree (1880) by doing post-graduate work in the Academic department of the College. At the time of graduation (1881), he also received the Hebrew Fellowship, for which he submitted a thesis on 'The Proper Interpretation of Ezekiel, chaps. XL-XLVIII.' He then went to the University of Berlin, where his Biblical studies were continued; and finally, in 1885, he took the Doctor's degree at the University of Leipsic. After graduating at Earlham College, Dr. Pearson taught for two years as Principal of Southland College, at Helena (Arkansas). He has written monographs on 'The Prophecy of Joel: its Unity, its Aim, and the Age of its Composition' and on 'The Genuineness of Genesis XLIX, 10.'

In a local report of the twenty-first annual convention of the California State Teachers' Association recently held in San Francisco, we notice the election of Prof. A. S. Cook to the presidency of that body. This event is of significance as marking the first explicit recognition of the leadership of the University of California in the educational matters of that State; in this view it is also a fitting event to precede the meeting of the National Educational Association which is to be held in San Francisco next July.

Professor Jesse T. Littleton has been ap-

pointed Assistant Principal in the Danville College for Young Ladies, at Danville, Va., where he has charge of the English, French and German courses. Mr. Littleton was graduated at Randolph Macon College, Va., in 1880, receiving the degree of Master of Arts. During the last three years of his college course, he was engaged in teaching Greek in the College. From 1880-1881, he was Principal of the Kanawha Military Institute, at Charleston (W. Va.); for the following two years he had charge of French and German in a Female College at Murfreesboro (N. C.); from 1883-1886 he occupied the chair of Greek and German in Wofford College (S. C.), and after one year's rest entered upon his present position.

OBITUARY.

FERDINAND LOTHEISSEN, Professor of the French Language and Literature in the University of Vienna (Austria) died on the 19th of December last in the fifty-fifth year of his age. In 1870 he was called to one of the Ober-Realschulen of Vienna and shortly afterward, when the Seminary for French was established at the University, he was invited to occupy this position. His chief work, as is well known to our American readers, is his 'Geschichte der französischen Litteratur im xvii. Jhd.' (4 vols., 1877-1883), and among his minor contributions to a knowledge of French literature may be noted: 'Litteratur und Gesellschaft in Frankreich zur Zeit der Revolution' (1872), 'Zur Kulturgeschichte des xviii. Jahrhunderts,' 'Molière' (1880), 'Königin Margarethe von Navarra, ein Kultur- und Litteraturturbid aus der Zeit der französischen Reformation' (1885), 'Zur Sittengeschichte Frankreichs, Bilder und Historien' (1885). He left behind an unfinished treatise on the 'Kulturgeschichte Frankreichs im xvii. Jahrhundert' which he intended should make three volumes and of which the first is about ready for publication. He was a frequent contributor to the *Zeitschrift für rom. Philologie*, to the *Zeitschrift für nfrz. Spr. u. Litt.*, besides to a number of other journals of Germany and Austria.

We are informed of the death on the 19th of February, of Dr. KARL BARTSCH, Geheim Rath, Professor of Romance and of Germanic Philology at the University of Heidelberg. We hope to give in an early number of MOD. LANG. NOTES an extended account of Prof. BARTSCH's life and extraordinary literary activity, by one of his pupils.

JOURNAL NOTICES.

DEUTSCHE LITTERATURZEITUNG. NO. 5.—**Hoffmann, O.**, Herders Briefwechsel mit Nicolai (C. Schüldkopf).—**Warnke, K.** und **Proescholdt, L.**, The Birth of Merlin (J. Zupitz).—**NO. 6.**—**Burghauser, G.**, Indogermanische Präsensbildung im Germanischen (Fr. Bugr).—**Gubernatis, A. de**, Il Paradiso di Dante (F. Zschech).—**NO. 7.**—**Schutze, P.**, Beiträge zur Poetik Otfride (R. M. Meyer).—**Selbert, A.**, Glossar zu den Gedichten des Bonvesin da Riva.—**NO. 8.**—**Hettema, F.** Bultenrust, Bloemlezing uit Oud-, Middel- en Nieuw-friesche Geschriften, II (Franck).—**Biedermann, W.** von, Goethes Briefwechsel mit Friedrich Rochlitz (R. M. Werner).

ARHIV FÜR DAS STUDIUM DER NEUEREN SPRACHEN: LXXX, HEFT, I, 2.—**Puls**, Wie Georg Brandes deutsche Literaturgeschichte schreibt.—**Fränkel, L.**, Ludwig Uhland als Romanist.—**Horstmann, C.**, Nachträge zu den Legenden.—**Helligrewe, W.**, Syntaktische Studien über Scarrons Le Roman Comique.—**Oreans, K.**, Die E-reime im Altprovençalischen.

REVUE CRITIQUE.—NO. 6.—**Le Verdier, P.**, Mystère de l'Incarnation et Nativité de Notre Sauveur (1474) (A. Delboule).—**NO. 7.**—**Rigal, E.**, Esquisse d'une histoire des théâtres de Paris (1548-1635) (L. B.).

ZEITSCHRIFT FÜR DEUTSCHES ALTERTHUM Bd. XXXII. HEFT. I.—**Bolte**, Kleine beiträge zur geschichte des dramas.—**Brandes**, Die litterarische tätigkeit des verfassers des Reinke.—**Schenk** zu Schweinsberg, Zur frage nach dem wohnsitze Friedrichs von Hauen.—**Wernicke**, Die Pilgerreise des letzten grafen von Katzenellenbogen.—**Bachmann**, Bruchstücke eines frauengebetes.—**Zingerle**, Ein Bruchstück der Kaiserchronik.—**Knoll**, Ein bruchstück des Wigalois. Schönach, Bruchstücke aus dem Alexander des Ulrich von Eschenbach.—**Heinemann**, Aus zerschnittenen Wolfenbüttler has.—**Bachmann**, Bruchstücke eines mhd. Cliges.—**Birlinger**, Beiträge zur kunde mittelalterlicher personennamen aus mittelrheinischen urkunden.—**Schröder**, Die erste Kürnbergerstrophe.—**Ammann**, Ein wassersegen.—**Krüger**, Einige bessungen zur Krone.

REVUE CELTIQUE VOL. IX. NO. I.—**Janvier** 1888.—**Duvau, L.**, La Légende de la Conception de Céchulainn.—**Stokes, Wh.**, The Voyage of Snedus and Mac Riaghla.—**Barthelemy, A. de**, Légendes des Monnaies gauloises (1887).—**D'Arbols, H.**, De Jubainville, Recherches sur l'origine de la propriété foncière et des noms de lieu en France (troisième article).—**Nettiau, M.**, Notes on Welsh Consonants.—**Cagnat, R.**, Sur quelques inscriptions de Saintes contenant des noms gaulois.—**Warren, F. E.**, Un monument inédit de la liturgie celtique.—**Bibliographie**.—**Nettiau, M.**, Beiträge zur cymrischen Grammatik (Einleitung und Vocalismus).—**Toubin, C.**, Dictionnaire étymologique et explicatif de la langue française.—**Ernault, E.**, Du parfait en grec et en latin.—**Muir, T. S.**, Ecclesiological Notes on some of the Islands of Scotland.—**Ernault, E.**, Le Mystère de Sainte Barbe.—**Atkinson, R.**, The Passions and the Homilies from Leabhar Breac, text, translation and glossary.—

Meyer, Kuno, Peredur ab Efraewe.—**Martin, Wood**, History of Sligo.

LE MOYEN AGE, NO. 2.—Février 1888.—*Comptes rendus*.—**Langlois**, Le règne de Philippe III le Hardi (M. Prou).—**Guasti, C.**, Santa Maria del Fiore—Il Pergamo di Donatello pel Duomo di Prato (C. Frey).—**Pearson, Karl**, Die Fronica (A. Marignan).—**Chronique bibliographique**.—**Periodiques**.—**Autriche**, Histoire et Archéologie (W. Engelm).—**France**, Droit et Économie politique (G. Platon).

GIORNALE STORICO DELLA LETTERATURA ITALIANA, VOL. X, (FASO. 3).—**Biadene, Leandro**, I manoscritti italiani della collezione Hamilton nel R. Museo e nella R. Biblioteca di Berlino (2. IX. '87).—**Frati, Ludovico**, Notizie biografiche de rimatori italiani die secc. XIII-XIV. III, Onesto da Bologna (15. XI. '87).—**Sabbadini, Remigio**, Sugli studi volgari di Leonardo Giustiniani (3. II. '87).—**Lamma, Ernesto**, Intorno ad alcune rime di Leonardo Giustiniani.—**Costa, Emilio**, Marco Antonio Flaminio e il cardinale Alessandro Farnese (4. XII. '87).—**Sforza, Giovanni**, Una lettera dantesca di Gio. Jacopo Dionisi.—**Rassegna Bibliografica**.—**Palmarini, I.**, (Vittorio Rossi) I drammi pastorali di Antonio Marsi detto l'Epicuro Napolitano. I. La Mirza (25. XI. '87).—**Ademollo, A.**, (Achille Neri) Corilla Olimpica (5. XIII. '87).—**Mazzatinti, G.**, (Rodolfo Renier) Manoscritti italiani delle biblioteche di Francia, I e II (26. XI. '87).—**Goldmann, A.**, (Francesco Novati) Drei italienische Handschriftenkataloge XIII-XIV (16. XII. '87).

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